

The Inland and American

Printer

*The Leading Publication
in the World of Offset-Letterpress Printing*

JUNE 1959

and

Lithographer

Combining The Inland Printer with American Printer and Lithographer

How Creative Selling Can Generate More Sales for You

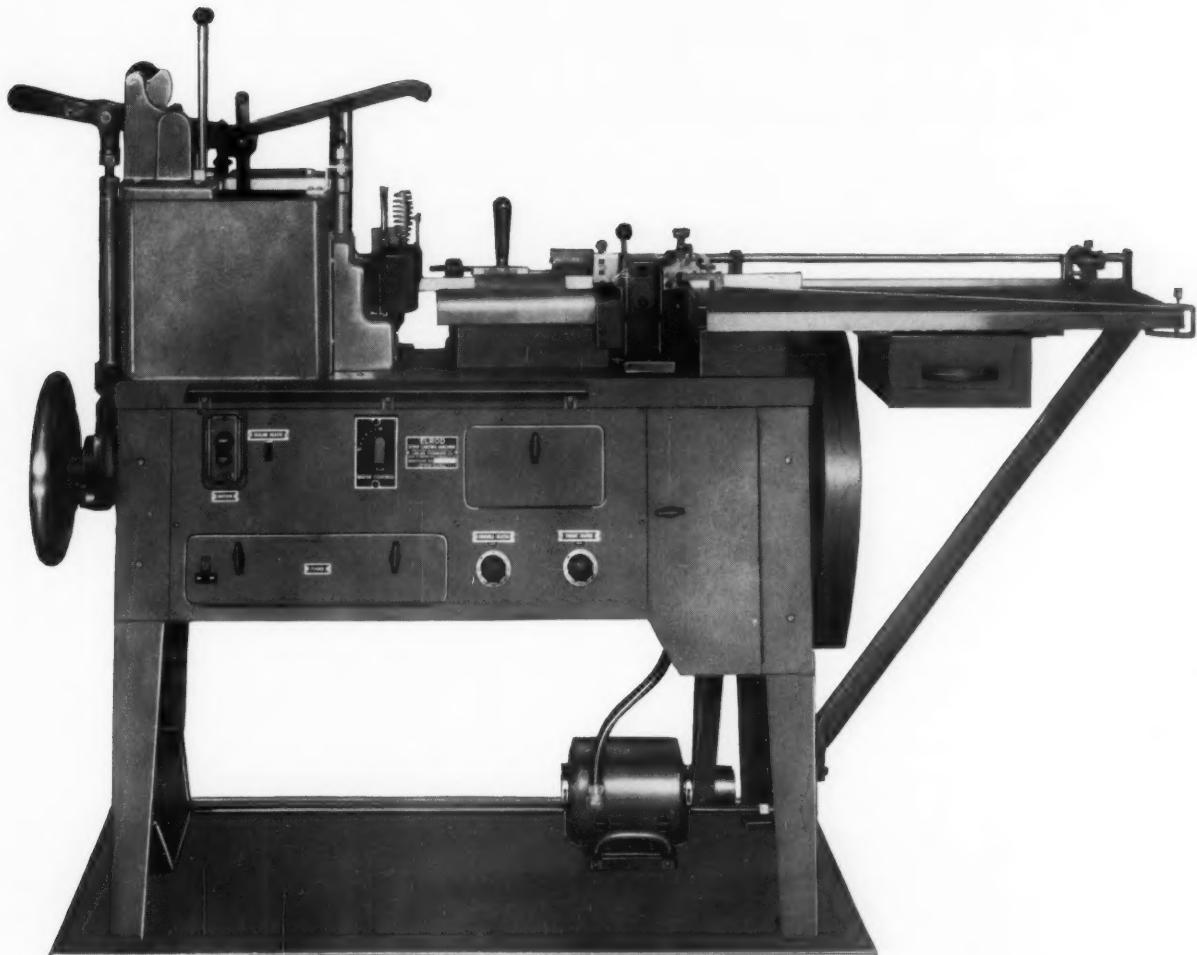
You Can Make These Tests on Paper in Your Own Plant

How to Build Your Offset Plant to Cut Production Costs

This Small-Town Printer Built His Own Ideal Plant

I Had to Try to Find Out Just What My Customer Wanted

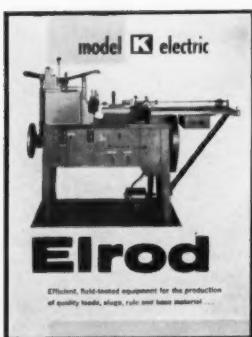
West Coast's H. S. Crocker Co. Tops in Production



model



Elrod



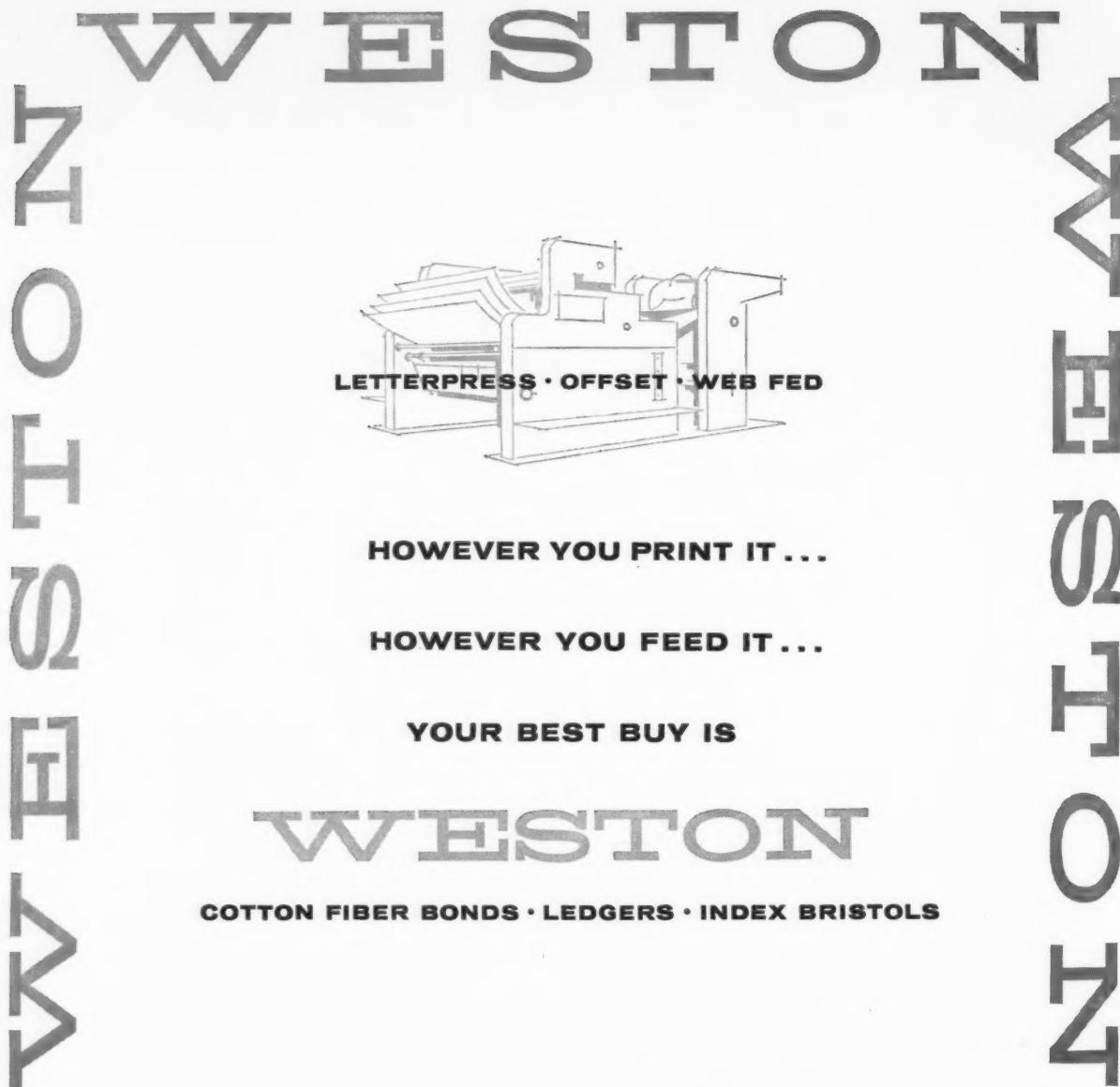
Send for your free
copy of this new
folder on the
Model K Elrod

The Ludlow Company introduces the newest member of the Elrod family—the model K for the production of leads, slugs, rule, and base material from 1 to 18 points in thickness.

Ludlow's established reputation for simplicity, dependability, and production results has been built into this new model K. The addition of the model K now makes available a choice of six different Elrod models to fit your particular needs. It has been field-tested and is ready to work for you.

Elrod users can profitably add the model K as supplementary equipment, thus permitting continuous operation on 2 point leads, 6 point slugs, or other largely used material. The model K uses standard Elrod molds up to 18 points, and these molds are interchangeable in all six Elrod models.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14



COTTON FIBER BONDS • LEDGERS • INDEX BRISTOLS

IN REAMS OR ROLLS, in the grade, weight and size you want — Weston cotton fiber papers are more convenient to buy, easier to print, certain to satisfy you and your customers. A nearby Weston merchant is ready to serve you.



WESTON PAPERS

Byron Weston Company • Dalton, Massachusetts

COTTON FIBER BONDS • LEDGERS • MACHINE POSTING LEDGERS • INDEX BRISTOLS • SPECIALTIES



*Makers of Papers
for Business Records
Since 1863*

The Inland and American PRINTER and LITHOGRAPHER



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

JUNE 1959

Volume 143 Number 3

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LEADING ARTICLES

How Creative Selling Helps to Generate More Sales 53

Order-taking type of printing salesman provides mere service, but creative salesman is in on planning, gets more jobs

This Small-Town Printer Built His Own Ideal Plant 56

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You Can Make These Tests on Paper in Your Own Plant 58

Many tests can be made on paper without any special mechanical equipment; here are some procedures you can easily follow

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S. S. Kauffman has been head of 102-year-old San Francisco firm for 40 years; fine color runs on repeat business successful

Gauge Checks Accuracy of Offset Plates-Blanket Packing 64

Lithographic Technical Foundation tests new packing gauge and finds it invaluable in speeding up offset press production

How to Build Your Offset Plant Right and Cut Costs 66

In building a new plant for the production of offset lithography you must watch many points; here's suggested list of them

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The customer's public relations man had grandiose ideas but they didn't fit his small budget; I had to dig for the information

St. Louis Printer Specializes in Editorial Service 74

Unusual creative service gains new business, saves customer money; printer handles editorial content on magazines

New Offset Techniques Govern Selection of Blankets 82

Offset pressmen can no longer select required blanket by color alone; here is a guide for selecting right blanket for job

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Front cover design by LeRoy Barfuss, Houston, Texas

For contents of previous issues of The Inland Printer or American Printer and Lithographer, consult the Industrial Arts Index in your library



Associated Business Papers

Audit Bureau of Circulations



Discounts to PRINTERS for these printed TAGS:

**made to order
tags, all purpose,
in any style or
size. We have all
standard grades;
14 colors**

**30 styles of
furniture tags
in stock**

**2 styles of
alteration tags
in stock**

**2 styles of
inventory tags
in stock**

**all types of PLAIN
TAGS on hand
ready to SHIP
IMMEDIATELY**

**11 sizes
STATIONERY
BOXES**

**2 piece, mist grey,
lock corner**



**Box & Tag Co.
Main & Inland Sts.
South Bend, Ind.**

LETTERS TO THE EDITOR

Wants More Live-Wire Ideas

"Good Public Relations Plan Can Help You to Sell More." As progressive printers and lithographers we are well aware of the wisdom of these words, and read the above-mentioned article (February, page 58) with great interest.

We have already used several of the ideas suggested therein (publicizing honor awards, promoting new equipment, etc.) plus other direct mail pieces emphasizing our creative facilities, color quality, service. But we're always eager for fresh promotional ideas to nourish our increasing creative facilities.

Your files must contain a fund of live-wire promotions g'eamed from the experiences of printers all over the country. Can you supply us with material or sources of this nature?

—Lucy M. Barker, Sanderson Brothers, Inc., North Abington, Mass.

Official Appreciation From LTF

Our board of directors passed a resolution at our annual meeting, held in February of this year, officially expressing appreciation to you and your publication for the co-operation given us during 1958.

We are indeed grateful to you for the publicity given LTF, which does much to help in our efforts to improve the lithographic process.

—William H. Bulkeley, president, Lithographic Technical Foundation, New York City

International Correspondence

There are two printers I know of who are interested in exchanging correspondence, technical experiences, and specimens with American and Canadian printers. One is Leon French of the London Typographical Designers, Ltd., 90 Ebury St., London, S.W. 1, England. He is a member of a firm which specializes in designing printing for all processes. The company has designed a number of annual financial statements for British firms, and catalogs and literature for heavy industries.

Mr. M. I. Mir of the N. W. R. Press, P.O. Mogahpura, Lahore, Pakistan, is a printer also interested in exchanging technical knowledge and specimens with printers in the United States and Canada, both for personal benefit as well as for better international understanding.

Those interested in corresponding with these individuals may do so directly.

—Lee Augustine, Chairman of the International Exchange Committee of the International Association of Printing House Craftsmen, Cincinnati.

This Month's Cover . . .

was designed by LeRoy Barfuss of Houston, Tex. The main display faces are the Italian Tarino by Nebiolo Type Foundry in Milan. Type face for the article headings at bottom of page is Bodoni Bold Italic in 12-point size. Mr. Barfuss is art director of the Sorg Printing Co. of Texas. He has designed many of our covers over the years.

**Stickin' around with
kleen-stik®**



Acres of Kleen-Stik!

IDEA NO. 151

(We-e-e-e-l-l—actually, only three million sq. in., or about a *half*-acre . . . but that ain't hay, hey?) That's how much Flex-Stik "B" was used on this multi-unit job for Volkswagen Canada, Ltd., Scarborough, Ont. Volkswagen's Sales Promotion Department wanted bold signs to "bullseye" the V. W.'s many features, yet easy to remove when the truck was sold. And that's just what Delmar Studios Co., Ltd., designed and produced. Jack Ford, Delmar's president, chose Flex-Stik for its easy, clinging application and *clean* removal. This idea rates a medal—with maple leaf clusters!

The World's Most Versatile Self-Sticking Adhesive



IDEA NO. 152

Tricky, Sticky Menu Clip

Building bigger beer business is a full-time job for Wisconsin Malt-Ing Co., Milwaukee. And one steady worker is this ingenious "Beereminder" that *pops up* on restaurant menus, napkin holders, lamps, etc.—selling the *beer-with-meals* idea. The clever clip was conceived by W. M. presy Stan Williams . . . aided and abetted by agencyman Webster Kuwsa of Kuwsa-Greene & Associates . . . and produced by Litho-Graphic Corp., Milwaukee, under the supervision of veep Carl Feltes. Kleen-Stik'd on the back (of course!), it goes on quick an' easy, holds tight . . . and sells a *lot o' suds!*

This is your reminder to enjoy the benefits of Kleen-Stik on your next P.O.P. display or label. Your regular printer, lithographer, or silk screener can show you a *truck-load* of ideas . . . or send your name for free Idea-of-the-Month mailings.

**kleen-stik®
PRODUCTS, INC.**
7300 West Wilson Avenue
Chicago 31, Illinois

1934-1959 • 25 YEARS OF PRESSURE-SENSITIVE PROGRESS

1934-1959 • 25 YEARS OF PRESSURE-SENSITIVE PROGRESS

A

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news

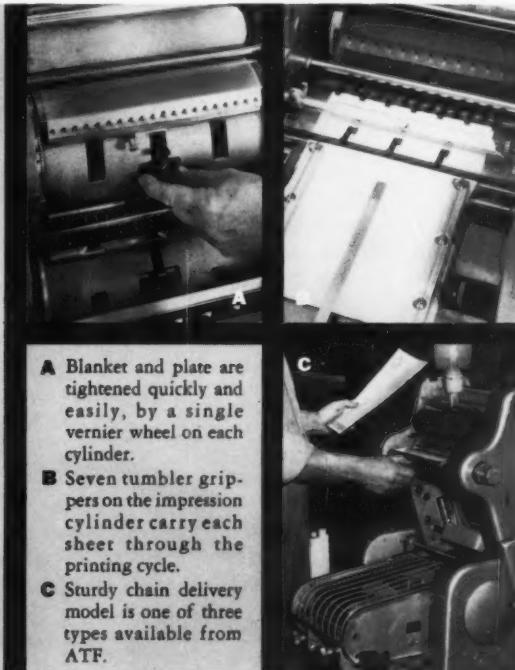
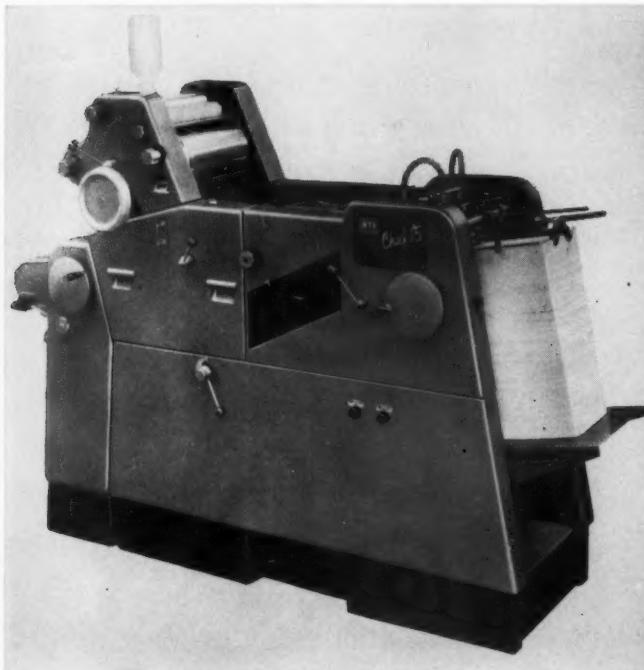
BIG Press Design in a 15" Press

AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE,

ELIZABETH, NEW JERSEY

More than 700 plants now use Chief 15's



By purchasing nearly 1000 Chief 15 offset presses since their introduction, printers have confirmed ATF's belief that an 11" x 15" offset press—designed for easy operation and good quality production—has long been wanted.

While many ATF Chief 15's have gone into small shops starting an offset department, a surprising number have also been installed in plants with much larger offset equipment. "We use it to produce the jobs we can't afford to put on our larger presses," says one user, "and now make money on work we formerly turned down."

Basically, the ATF Chief 15 is in

the "duplicator" size range. But it boasts many "big press" construction features, designed to save the operator's time and give him excellent control during the printing operation. A booklet describing them is available from your ATF Representative, your nearby ATF Branch or Sales Office, or from the home office in Elizabeth, New Jersey. Call or write and your copy will be sent promptly.

The Chief 15 is easy to own

Liberal ATF financing is available on the Chief 15. You can even buy a complete offset department, including a small camera, plate printer, devel-

oping equipment, and the press, in one "package" with a small down payment and the balance financed at simple interest on the unpaid balance.

Parts and Service

ATF's expanded Parts Department provides prompt service from eleven Branch Offices, and parts are carried in many of ATF's 23 Sales and Service offices in principal cities. ATF Servicemen are also located in all Branch cities and in many other cities. The men who will service your Chief 15 are experts in offset presses, backed by American Type Founders' long experience in the graphic arts.

What's needed to sell more colored paper?

HERE ARE TIPS FROM A RECENT DU PONT SURVEY

Colored paper stock has been around a long time, but its position in the graphic arts is still up in the air. Some think it's mainly good for business forms, index cards, and the like. Others believe just as strongly that it has real creative value in graphic design. Some like to use colored paper, others think it's too limiting. And so it goes.

To help resolve things, Du Pont sponsored an independent research study some time ago. The results throw new light on colored paper stock, how it stands today, and what's in store for the future. But most important of all, they show that printers and paper merchants can do a lot more business on colored paper by taking the initiative in selling and promotional efforts. Going one step more, the survey also indicates what they should do to expand the colored paper market.

First Step: Suggest Colored Paper More Often

There's little question that the market for colored paper is there. Most printers in fact believe that color work is increasing, that it gives them more business, and that colored paper stock is partly responsible. Yet, they seldom suggest color stock for jobs where they influence design and specifications.

This is often due to habit. When a

customer asks for a "two-color" job, printers usually assume that he means two colors on white stock. Actually, it appears that many customers could be sold on color stock if they were shown what the piece would look like. In fact, they'd most likely appreciate any suggestion that would give them "a more colorful effect" at lower cost, or an extra color at about the same cost as white.

Many opportunities for greater usage also rest with paper merchants. They can sell more colored paper by encouraging printers to use it. In particular, the survey shows a big need to keep printers informed on what's being done with colored paper. There's also a need for salesmen to know what printers are equipped to do, so they can make practical suggestions.

Second Step: Keep Reminding Them

On jobs handled by advertising agencies, the stock specification is seldom changed after the artist designs a printed piece. Yet, through habit, the artist often overlooks colored paper in the design stage. This is true even though most designers see real benefit in color stock. So it's necessary to keep agency and commercial artists thinking of colored paper, its design possibilities, and

its many applications.

Perhaps the best way to do this is through sample or "idea" pieces showing imaginative uses of colored stock. Another way is to make certain that artists have a continuing supply of color stock sketch pads. Most of them find these sketch pads extremely helpful, but only little more than half have ever received them. According to the survey, this could be a serious omission since most jobs are produced on the same colored paper they are sketched on.

Third Step: Make Colored Paper More Available

Inadequate stocks are one reason color stock is not used more often. In the survey, printers and artists mentioned over and over again that paper merchants run out of wanted stocks, do not have the right colors, or do not offer a wide enough gradation in a given color. This often holds up production, and in some cases, discourages artists from designing with colored stock in the future.

These findings are only a sampling of what the Du Pont survey uncovered. Other ways to sell more colored paper will be discussed in future advertisements.

news from DuPont

DU PONT COLOR COUNCIL WORKS TO FIND OUT MORE ABOUT COLORED PAPER

What would you do if someone suggested, "Now, let's run those four-color plates on dark blue, green, newsprint, and jet black paper"? Most likely, "Impossible!" But all this happened recently under the supervision of Du Pont's printing supervisor and head designer.

These men, along with other experts in color, art and printing, form the Du Pont Color Council. Their job is to find out more about colored paper in the graphic arts. And to do this, they're willing to try just about anything that will show why color stock is used, why it isn't; what's good about it, and what isn't.

The Council's activities have already contributed to the market survey on colored paper. Another project is the development of criteria showing how colored inks reproduce on various colored papers. Still another is a periodical publication which suggests uses of colored paper

in creative design. Members of the Council also help to present their findings at marketing seminars, trade shows, and so on. Whatever they do, you can be sure it will help the graphic arts industry use colored paper more knowingly . . . more profitably.

HIGHLIGHTS OF COLORED PAPER SURVEY

Why Is More Color Stock Being Used?	Printer Mentions
"Competition forces eye-catching color"	47%
"Color catches attention better"	27%
"Greater use in business forms"	17%
"Color stock more economical"	10%
"Better response in direct mail"	4%
"Customers prefer color if given choice"	2%
Other	9%

What Artists Think About Color Stock	% of Mentions
"A real benefit in collateral jobs"	83%
"Adds eye appeal, interest, etc."	66%
"Gives one more color"	55%
"More economical"	35%

About Paper Merchants' Stocking Practices	Printer Mentions
"Have problems getting order filled"	26%
"Merchants carry only small stocks"	40%
"They carry only a few colors"	34% of
"Merchants just don't stock it"	18% those
"Trouble matching colors"	11% having
"Difficulty with small quantities"	4% problems
Other	7%



DYES AND CHEMICALS

Better Things for Better Living . . . through Chemistry

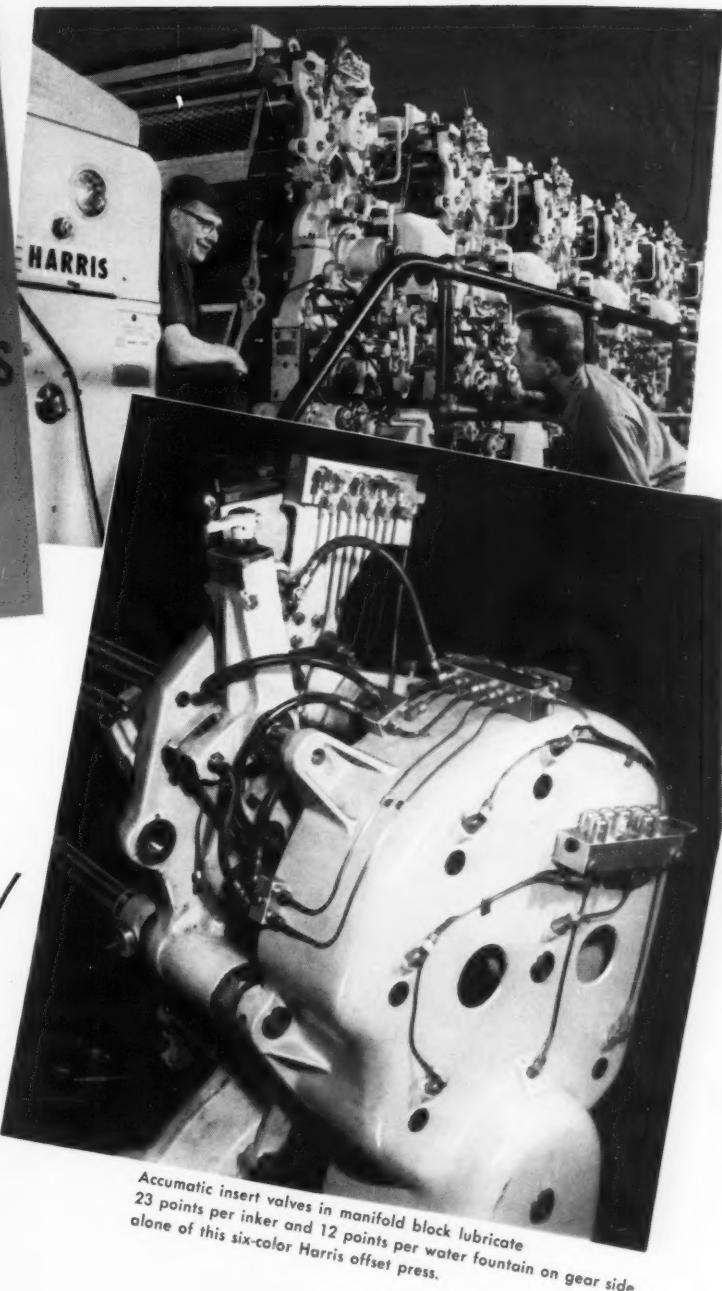
The Inland and American PRINTER and LITHOGRAPHER
For June, 1959

now
**ALL 60" AND 77"
 HARRIS OFFSET PRESSES
 ARE LUBRICATED
 AUTOMATICALLY**

*with ALEMITE
 ACCUMATIC®
 Centralized System!*

In less than five minutes, this big new Harris offset press is lubricated in more than 500 places—automatically, accurately, safely—with an Alemite Accumatic System. Measured amounts of lubricant are delivered to each bearing every two hours, regardless of press speed. Lubricant consumption is reduced . . . housekeeping is easier . . . bearings last longer. Automatic lubrication results in less downtime . . . more sheets per chargeable hour on high speed presses.

The Alemite Accumatic System is now standard equipment on all 60" and 77" Harris offset presses—both single and multicolor models. Alemite lubrication specialists helped develop this new centralized lubrication application in close cooperation with press engineers of Harris-Seybold Company, a division of Harris-Intertype Corporation.

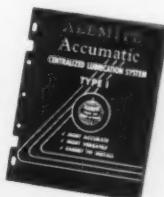


WHETHER YOUR PRESSES ARE SINGLE-COLOR OR
 SIX-COLOR MODELS, YOU NEED THE PROTECTION OF
 AN ALEMITE AUTOMATIC LUBRICATION SYSTEM

write today

for full details,

including new Accumatic catalog!



Dept. BF-69, 1850 Diversey Parkway, Chicago 14, Illinois



ALEMITE
 DIVISION
STEWART-WARNER
 CORPORATION

GOODYEAR'S CHOICE

A PAPER THAT SAYS "IMPORTANT"

Color is all-important in selling home items such as flooring materials. Goodyear achieved gem-like color quality by printing this booklet on "important" paper—Mead Black and White Offset Enamel.

Very often printed material is the only physical contact between a company and its customers. That is why the paper on which it appears should be carefully selected to insure the best possible impression.

You can be assured of that "quality look" for your printed material when it appears on Mead Papers. The Black & White Offset Enamel selected by Goodyear is just one of many fine grades available from Mead... "the World's Broadest Line of Fine Printing Papers."

WANT A COPY OF GOODYEAR'S BOOKLET?

We think you would like to examine this excellent example of offset lithography and the quality of Mead Black & White Offset Enamel. We'll be happy to send you a complimentary copy. Just fill in the coupon below and drop it in the mail.



MEAD PAPERS, INC., Sales Offices in All Principal Cities

a subsidiary of

THE MEAD CORPORATION, Dayton 2, Ohio

...imagination in Paper and Packaging

Advertising Department, Mead Papers, Inc.
118 West First Street, Dayton 2, Ohio

Please send me a complimentary copy of Goodyear's Flooring Booklet.

Name _____

Company _____

Street _____ City and State _____





POSED BY LOUIS NYE, APPEARING ON THE STEVE ALLEN SHOW, NBC-TV

How to shoot down the competition (without sticking your neck out)

You can quote *lower* and make more profit . . . without jeopardizing your quality when you use Consolidated Enamel Printing Papers. That's because Consolidated Enamels save you as much as 20% compared to other fine letterpress enamels of equal quality.

What's more, no other enamel printing paper can match Consolidated's outstanding performance record. Over 3 million tons have given sparkling printing results for leading printers.

QUOTE LOWER CONFIDENTLY...WITH

Contact your Consolidated Paper Merchant for free trial sheets. Compare performance, results, costs. Then you be the judge. Fair enough?

FINE QUALITY LETTERPRESS—Production Gloss, Modern Gloss, Flash Gloss

DOUBLE COATED OFFSET—Productolith, Consolith Gloss, Consolith Opaque

Available only through your Consolidated Paper Merchant

Consolidated

enamel
printing
papers

A COMPLETE LINE FOR OFFSET AND LETTERPRESS PRINTING

Consolidated Water Power & Paper Co. • National Sales Offices: 135 S. La Salle St. • Chicago

World's largest specialist in enamel printing papers

it's not true...

★ That Sheridan bindery machines
are built to suit the requirements of
only the largest edition, publication
or trade binders.

★ Nor is it true that the cost of
Sheridan equipment places it beyond
the reach of the smaller bindery.

THE TRUTH IS ...

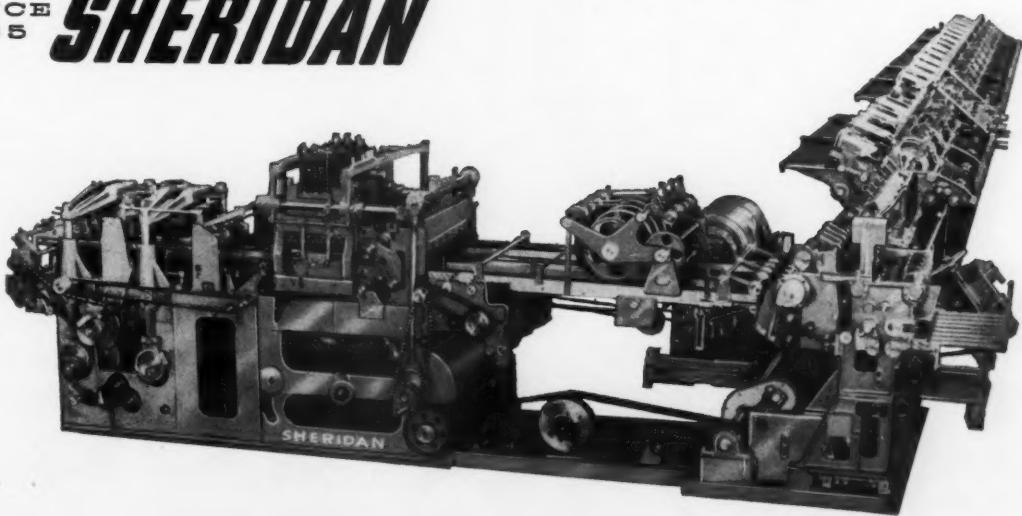
★ That Sheridan machines are built to satisfy the needs of
all binderies, small or large, short run or long. The Sheridan
automatic saddle binding equipment, for example, is available
in a wide variety of combinations and sizes based on continuing
industry-wide studies of bindery equipment and requirements.

★ Sheridan automatic saddle binding equipment is priced right
in comparison with any other similar machinery available . . .
and only Sheridan offers the added values of high hourly
production for lowest cost/thousand, of a heavy-duty stitcher
for higher product quality and lower operating costs, of quick-
set adjustments for minimum change-over time that make short
runs practicable and profitable.

So . . . before you purchase any equipment, call in your
Sheridan representative. Get all the facts. Let him show you
the right Sheridan combination for your needs . . . the way to
increase profits. The T. W. & C. B. Sheridan Co., 220 Church
Street, New York 13, New York.

SINCE
1855

SHERIDAN





That Harris man's here again

Harris press design is a dynamic process. To date, we have received 228 patents on press features and 38 more are pending. Continuous research is one reason for Harris leadership in offset press design. Is it any wonder that more lithographers prefer these presses . . . and that a man does his best work on a Harris?

HARRIS
INTERTYPE
CORPORATION

HARRIS-SEYBOLD COMPANY
A Division of Harris-Intertype Corporation
4526 East 71st Street, Cleveland 5, Ohio

AGAIN—TRUEST-TO-LIFE REPRODUCTION WITH

hi-fi

OFFSET BLANKETS

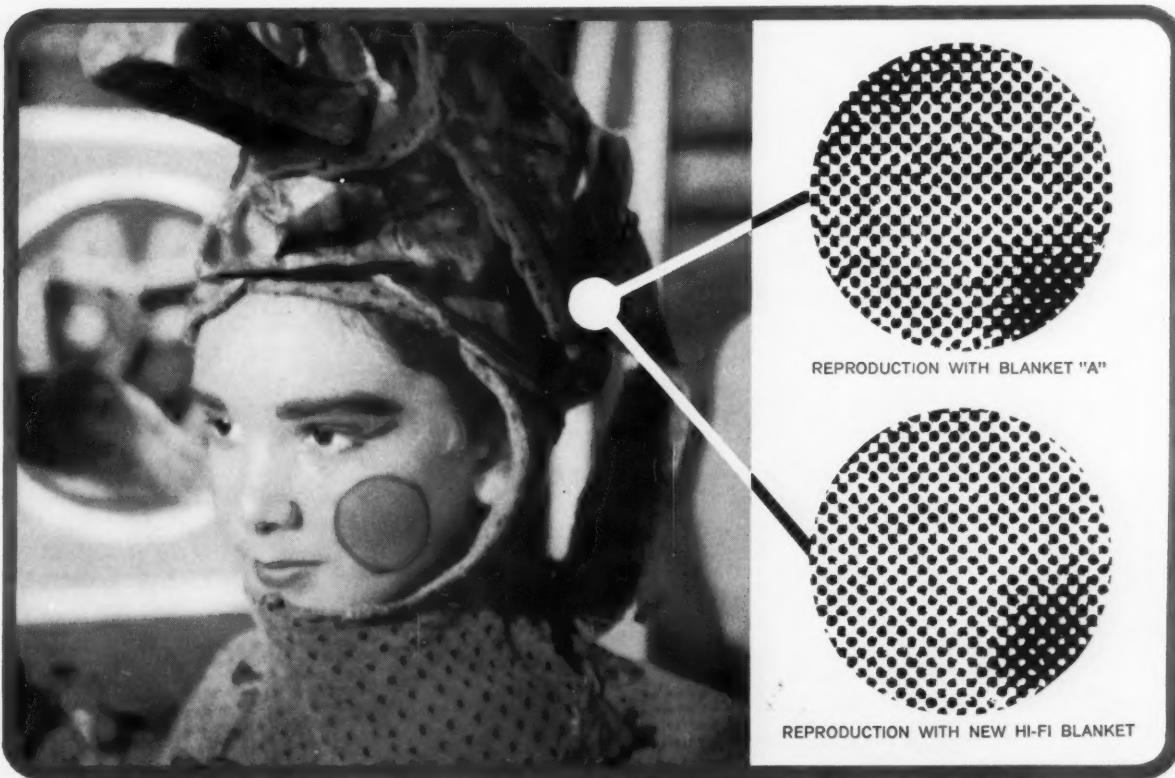


Illustration courtesy "Pepsi-Cola International Panorama" and Metropolitan Offset Plate Co., New York, N.Y.

Take a good, close look at the comparison spots up at the right. They're actual microphotographs (12x magnification) of work turned out in a split run by still another Hi-Fi user. As you'll notice, two different blankets were used. And we think the superior fidelity of the new Hi-Fi blanket is again clearly demonstrated.

The difference in Hi-Fi: a new type of blanket surface. It's made possible by an exclusive new Goodyear process called "micro-texturizing."

And truest-to-life reproduction is only one of its

benefits. For with Hi-Fi blankets, "break-in" time is shorter—stretch-resistance greater—"smash"—resistance higher—washup without pumice, easier. And it works well with any type paper.

Yet with it all, the new Hi-Fi blankets cost no more than the ordinary—the other blanket used in the comparison, for example. For full facts and figures, see your local Goodyear Distributor. Or write

Goodyear, Printers Supplies Sales Dept.,
New Bedford, Mass.

HI-FI—T.M. The Goodyear Tire & Rubber Company, Akron, Ohio

PRINTERS SUPPLIES BY

GOOD YEAR

THE GREATEST NAME IN RUBBER

Two Great New Baumfolders

Like our other sizes—

**Our new 36x48 and 20x26 Goldmines
Can be yours today at 1956 low prices!**

Just phone or wire me collect!

For over forty years your total support has enabled us to furnish Goldmine Baumfolders (you all say folding is your most profitable operation) at within 2% of cost of building and selling.

Have staged a one-man fight against inflation the past three years. Have not increased the low, low 1956 prices although three wage increases (Sept. 1956, another 1957, another 1958).

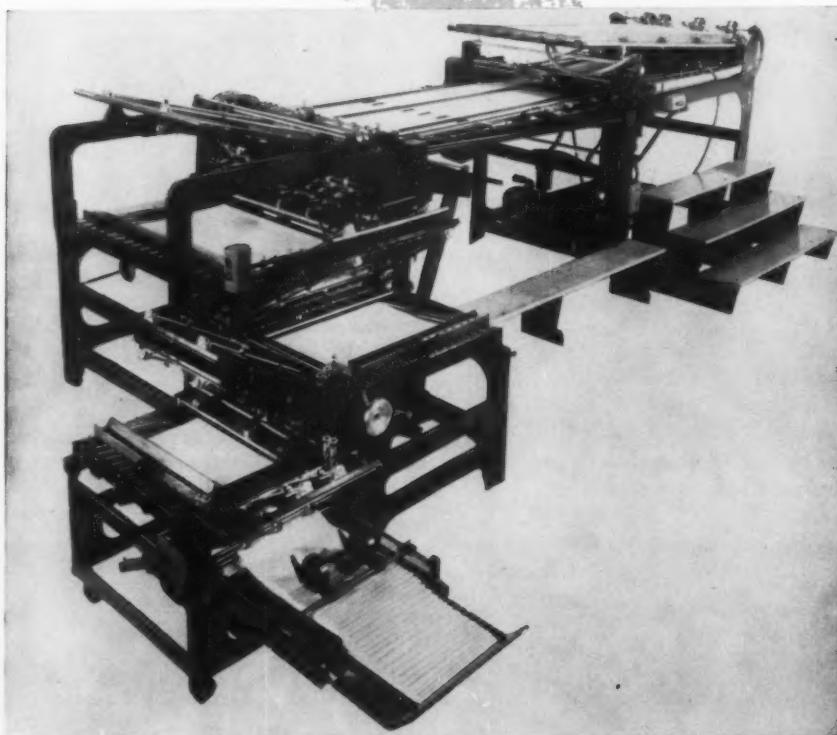
May we suggest you order NOW because we may not be able to hold the line many days longer, for "time does have a stop" . . . even for "Miracles."

1824 "Goldmines" shipped in 1958 in sizes 17½x22½; 22x28; 25x38; 31x46; 39x52. We now proudly announce the NEW 36x48 and the NEW 20x26 Goldmines. Closest precision built and priced on 1956 cost basis.

New 36x48 Goldmine Baumfolder

Only \$485 initial; \$335 monthly

(plus low financing charge)



VERSATILITY PLUS!

Four fold plates in parallel section, three in eight page; three in 16 page and two in 32 page (for both book and news imposition). Extra plates available for 8 page and 16 page.

DOUBLE 16's . . . stacking separately; GANG-FOLDING, two to six up and cut apart after any section.

Folds sheets as small 7x10—as large as 36x64 parallels, and 36x48 in right angles. Folds thin stock fast.

Adjustments so accessible set-ups take minutes instead of hours. Register control unequalled, assuring accuracy unprecedented.

Only \$11 daily to own the world's finest, fastest, most versatile automatic.

Priced on low, low 1956 costs!

New 20x26 Goldmine Baumfolder

Only \$250 initial

Only \$83 monthly

(plus low financing charge)

*It's a three right-angle,
16 page automatic
with 8 folding sections*

(additional sections \$100)

VERSATILITY . . . 6 Parallel folds (or 7 or 8 . . . adding two \$100 plates). 3 parallels, then 3 at right angles (8-page), then 2 at right angles again (16-page). 16 page three right angle fold . . . either book or news imposition. Feeds and folds sheets as small as 4 by 6 inches . . . thinnest or thickest paper.

GANG FOLDING . . . Scoring-cutting-perforating assembly after the parallel section, also after the 8 page section, also after the final 16 page section . . . enabling you to fold single sheets, cut them apart, after any section . . . and have double or triple or more folded signatures emerge from every single sheet fed into the folder.

FOLDS, PASTES AND TRIMS in a single operation, many thousand finished booklets an hour (one or more up and cut apart).

MULTIPLE PERFORATING: Single lines or many lines, both directions at the same time. Various styles of perforating including snap-outs. Perforates and cuts apart. Perforates and folds (and when two or more on, cuts apart).

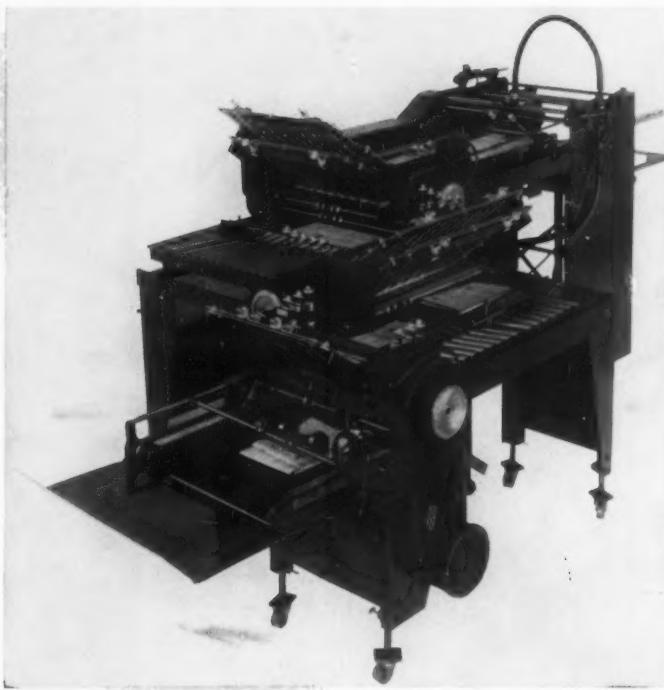
Folds thinnest stock at fast speed . . . with hair-line accuracy and without spoilage. All the latest engineered improvements, developed over the years, for quickest setting for every job: Adjustments all accessible.

SUCTION PILE FEED with two-sheet detector, absolutely preventing doubles. All metal contact, therefore, no marking of stock.

Dreams can come true. You can now enjoy the greatest versatility mind could imagine . . . one small lightning-speed automatic for the small jobs (one or more on and cut apart) to the standard (the "Daddy" of all folds) 16 page three right angle and/or six parallels, etc., etc. and . . . well, a complete bindery in one small (space saving) lightning-speed automatic. It folds; it pastes; it trims; it

cuts apart; and is the finest, fastest Multiple Perforator . . . making perforating almost all profit. It makes **folding** your **MOST PROFITABLE OPERATION** . . . that's for sure.

ALL YOURS . . . in this *greatest opportunity year ever . . . 1959 . . .* when your profits are limited only by lack of MODERN AUTOMATIC MACHINERY. For only \$250 initial and \$83 monthly (\$2.77 a day) . . . if you order now . . . for this introductory price and introductory terms are yours for acceptance now only. It will pay for itself many times over long before you pay for it. But how many thousands of dollars LOSS of profit will it cost you to do without it? Truly a MIRACLE automatic . . . miracle-priced. DO accept it as a **GIFT** (for any automatic that pays for itself so fast . . . IS a gift).



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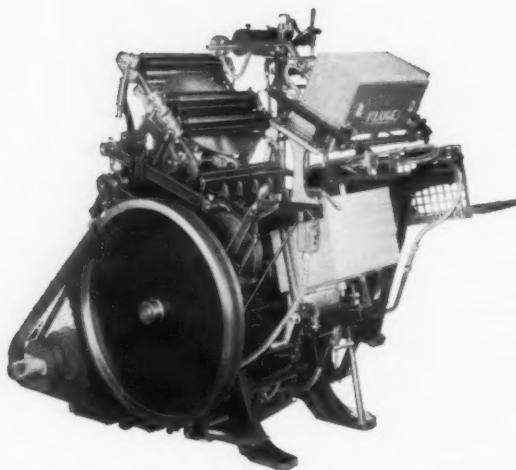
*World's Finest, Fastest Life-Time Folders . . . Precision-built to One-tenth of the
Thickness of a Human Hair. Upkeep nil.*

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*... the most profitable platen press
on the market today!*

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Production!

When you buy a new "C" Series Kluge Automatic, you're buying the answer to your production problems. Over 500 impressions per hour more, day after day, month after month.

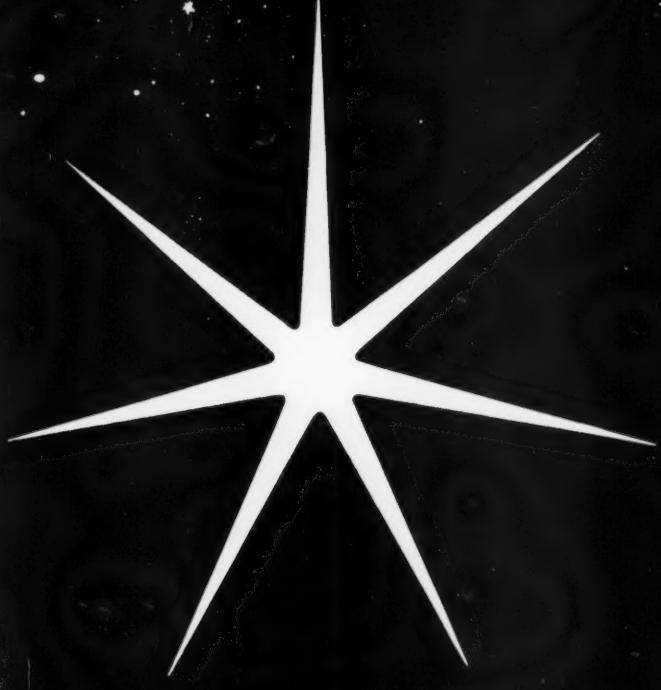
And . . . increased production means increased profits for you. The \$100.00 plus you save every month by Kluge's increased production will more than make the payments on your new "C" Series Kluge Automatic.

It's being done by profit-wise printers everywhere. Why not let us show you the Kluge way to greater production and greater profits? Contact any one of our sales representatives or write:

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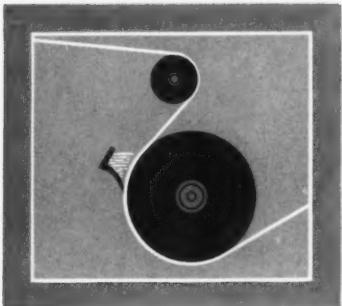
ST. PAUL 3, MINNESOTA

THE GREATEST ADVANCE IN PRINTING PAPERS IN MORE THAN 20 YEARS



OXFORD
North
Star MAINEFOLD
ENAMEL

North Star Coated Papers are the
First Complete Line of Top-Quality
Coated Papers Produced by the
Trailing Blade Process



The Trailing Blade Process
A flexible metal blade and a backing roll covered with soft rubber distribute the coating evenly and smoothly on the base paper.



Trailing Blade Produces A Level Printing Surface
The flexible blade, in combination with the soft, rubber-covered roll, fills in irregularities in the base paper and produces an exceptionally level printing surface.

North Star Coated Papers Bring You
These Major Advantages:

Levelness. The trailing blade method produces a levelness of surface unequalled by conventional coating methods.

Less Printing Pressure. Being more level to start with, North Star Coated Papers require less super-calendering. The result is a built-in cushion which permits more intimate contact with the printing plate with less printing pressure.

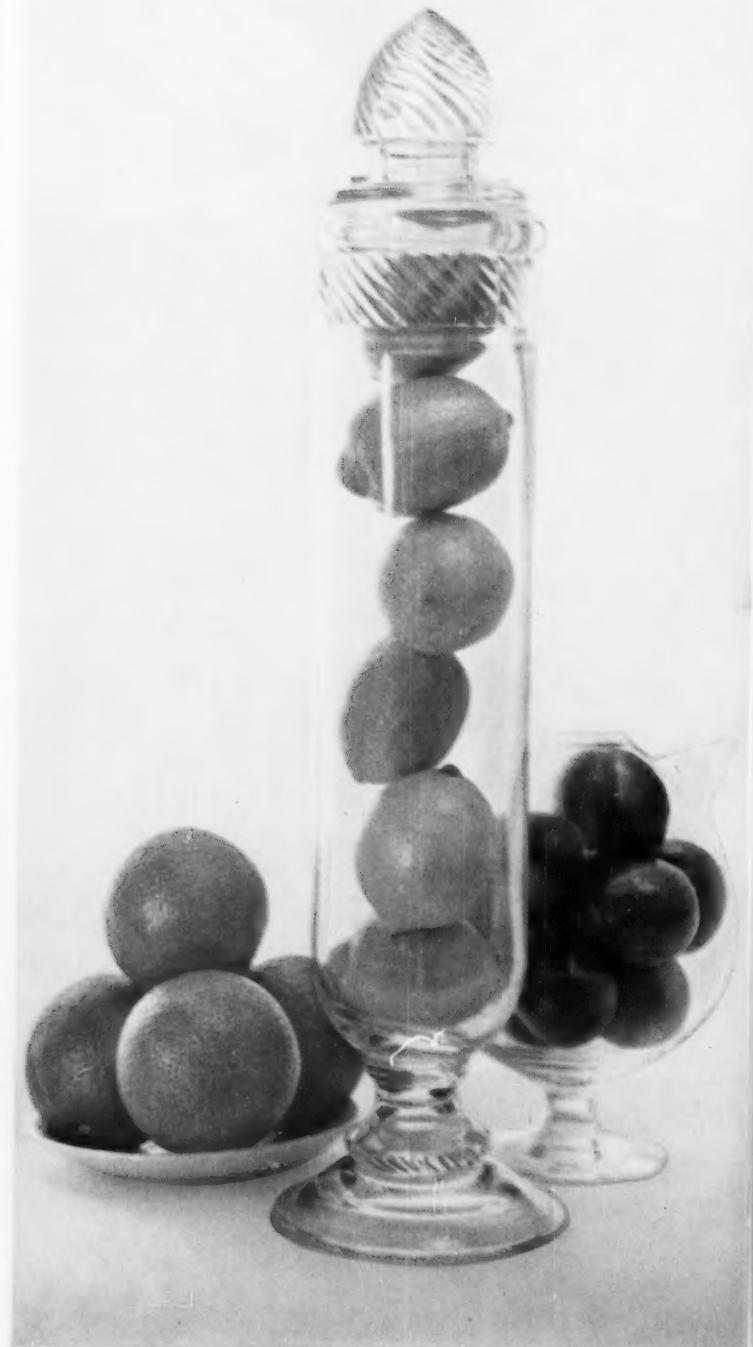
Uniform Ink Coverage. The extraordinary levelness of North Star Coated Papers together with this built-in cushion results in more uniform ink coverage. It produces denser solids, cleaner halftones and better definition of details.

Cost. North Star Coated Papers cost no more than other leading grades of coated papers. But, because of their superior printing qualities, they offer greater value than other papers selling at the same or lower prices.



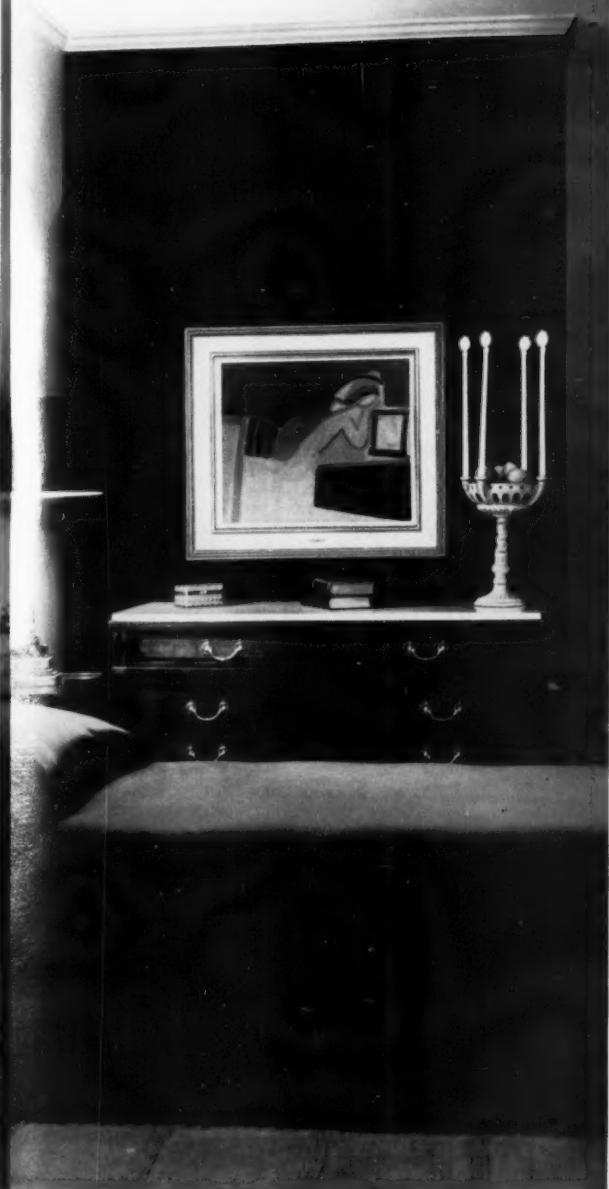
METALLIC

Uniform ink coverage is essential for quality printing results, especially with metallic inks. The remarkable levelness of North Star Coated Papers assures more uniform ink coverage.



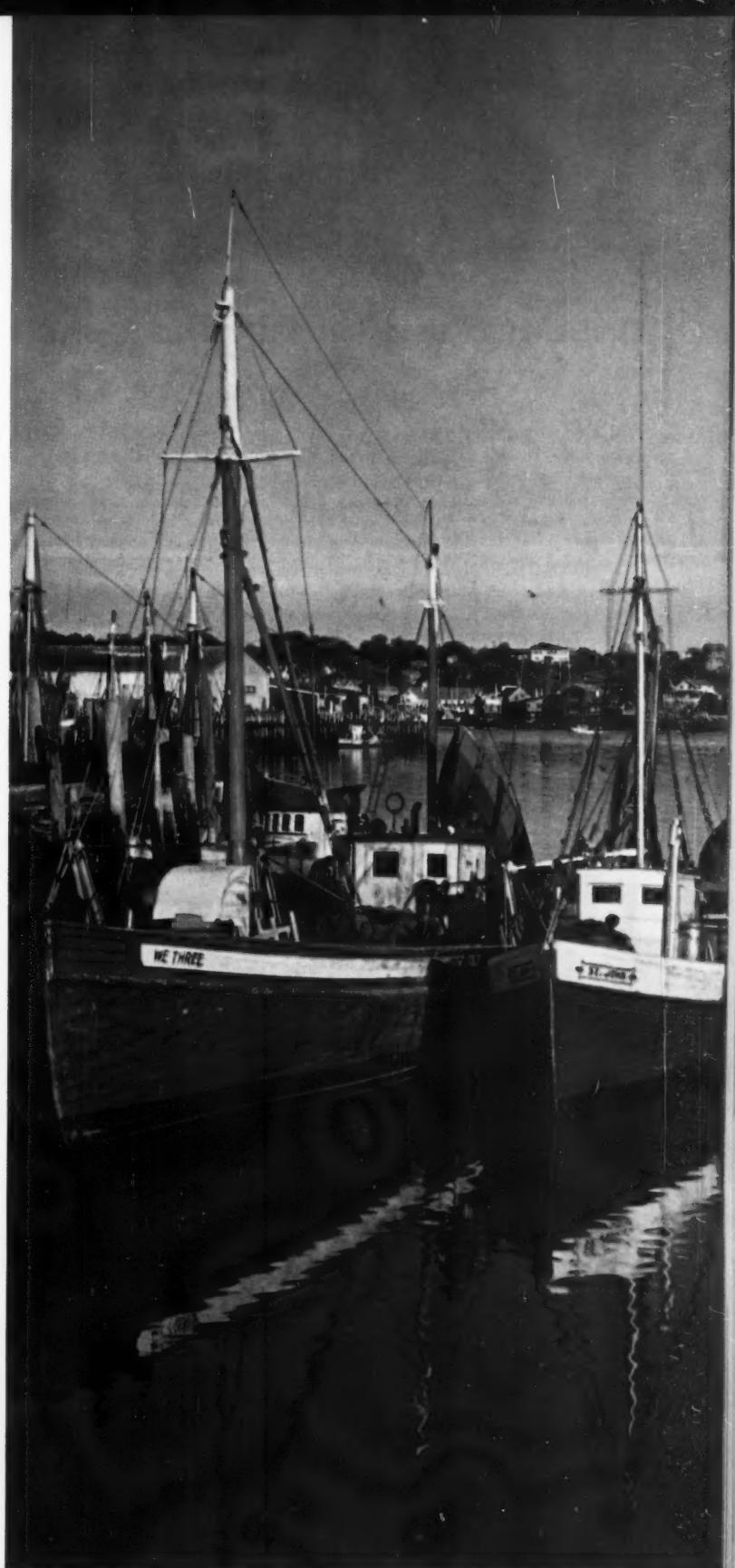
STANDARD PROCESS

Sharp definition of halftone dots is the key to reproducing the delicate colors and subtle tones in a subject such as this. North Star Coated Papers have a built-in cushion which results in greater definition with less printing pressure.



HALFTONE

Black and white halftones depend upon contrast for maximum effect. The bright blue-white color of Mainefold Enamel makes halftones look almost like an original photograph.



GLOSS PROCESS

Gloss inks help to accentuate brilliant colors and sparkling highlights in a subject such as this. North Star Coated Papers are especially formulated to give outstanding results with gloss inks, as well as regular inks.



North Star Coated Papers

UNSURPASSED IN PRINTING QUALITY AND PRESS PERFORMANCE

LETTERPRESS PAPERS

POLAR SUPERFINE ENAMEL is Oxford's finest letterpress enamel. It has a bright white, mirror-smooth surface and a superb affinity for printing inks. It is the paper for de luxe booklets, catalogs and folders where flawless reproduction of colors, tones and detail is demanded. It is recommended for halftones up to 150-screen, and is suitable for regular, gloss or metallic inks.

MAINEFOLD ENAMEL is a choice letterpress enamel paper, blue-white in shade, with a high-gloss finish. It is the outstanding value in its price range, combining exceptional printing qualities with visual appeal carefully balanced for brightness, shade and polish. It is recommended for halftones up to 150-screen, and is suitable for regular, gloss and metallic inks.

POLAR ENAMEL DULL is a unique dull finish letterpress enamel. It combines a soft, velvety texture and a surface virtually free from polish or glare with printing qualities comparable to many high-gloss enamel papers. It is ideal for booklets and folders containing both text and illustrations such as annual reports. The matte finish adds color and brilliance to the illustrations and also makes the text easier to read. Polar Enamel Dull is recommended for halftones up to 133-screen, and is suitable for regular, gloss and metallic inks.

MAINEFOLD ENAMEL DULL is an outstanding letterpress enamel paper, blue-white in shade, with a soft, rich texture and a matte surface unique in dull-coated papers. It is an exceptional value in dull-coated papers, offering superior printing qualities plus appearance characteristics meticulously balanced for maximum sales appeal. It is recommended for halftones up to 133-screen, and is suitable for regular, gloss and metallic inks.

COVERS—Matching cover stocks in 60 lb. and 80 lb., basis 20 x 26, are available for all North Star Coated Papers. Cover stocks are also ideal for greeting cards, menus, postcards and similar uses.

STOCKED AND DISTRIBUTED BY

Akron, Ohio The Cleveland Paper Co.
Albany, N. Y. W. H. Smith Paper Corp.
Asheville, N. C. Henley Paper Co.
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Charlotte, N. C. Henley Paper Co.
Chicago, Ill. Bradner, Smith & Co.
Hobart Paper Co.
Marquette Paper Corp.
Midland Paper Co.
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Cincinnati, Ohio The Johnston Paper Co.
The Whitaker Paper Co.
Cleveland, Ohio The Central Ohio Paper Co.
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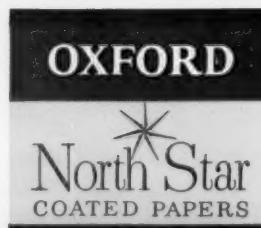
Hamden, Conn. Tileston & Hollingsworth Co.
Hartford, Conn. John Carter & Co., Inc.
Green & Low Paper Co., Inc.
Tileston & Hollingsworth Co.
High Point, N. C. Henley Paper Co.
Indianapolis, Indiana MacCollum Paper Co., Inc.
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Lancaster, Pa. Wilcox-Walter-Furlong Paper Co.
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Manchester, N. H. C. H. Robinson Co.
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PRINTING PAPERS FOR BOOKS, MAGAZINES, COMMERCIAL PRINTING, BUSINESS FORMS AND PACKAGING



FEED from a roll PRINT on sheets

Now the Cottrell Web-Feed Device brings many of the advantages of web feeding to rotary sheet-fed letterpress.

With it you can save more than 10% per ton by buying your paper in rolls instead of pre-trimmed sheets—enough to pay for the Device in a short time.

You eliminate the storing of cut-to-exact-size stock, frequent pile replenishing, sheet separation and many of the other operations that add to the cost of conventional sheet feeding.

Since the first Cottrell Web-Feed Device was installed over three years ago, it has found enthusiastic acceptance in plants producing everything from labels and calendars to magazine covers and complete trade journals.

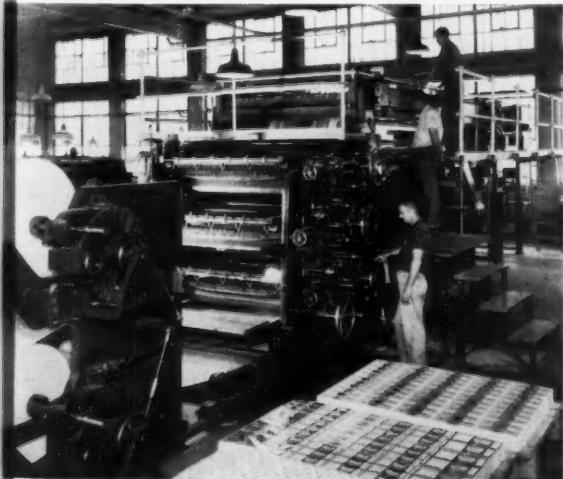
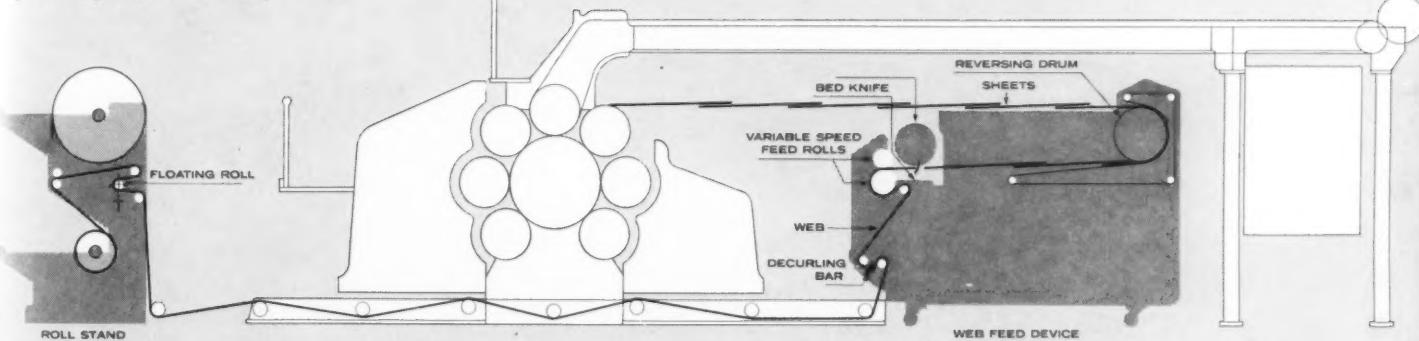
We'd like to give you the intriguing facts and figures on this new development. Drop us a line and we'll put all the details at your disposal.

**HARRIS
INTERTYPE
CORPORATION**

THE COTTRELL COMPANY

A Subsidiary of Harris-Intertype Corporation
Westerly, Rhode Island

MAIN UNIT of Cottrell Web-Feed Device can be mounted on ball-bearing wheels for convenient interchangeability with the feeder. Double-roll stand is placed on printing unit end press for quick, efficient roll replacement.

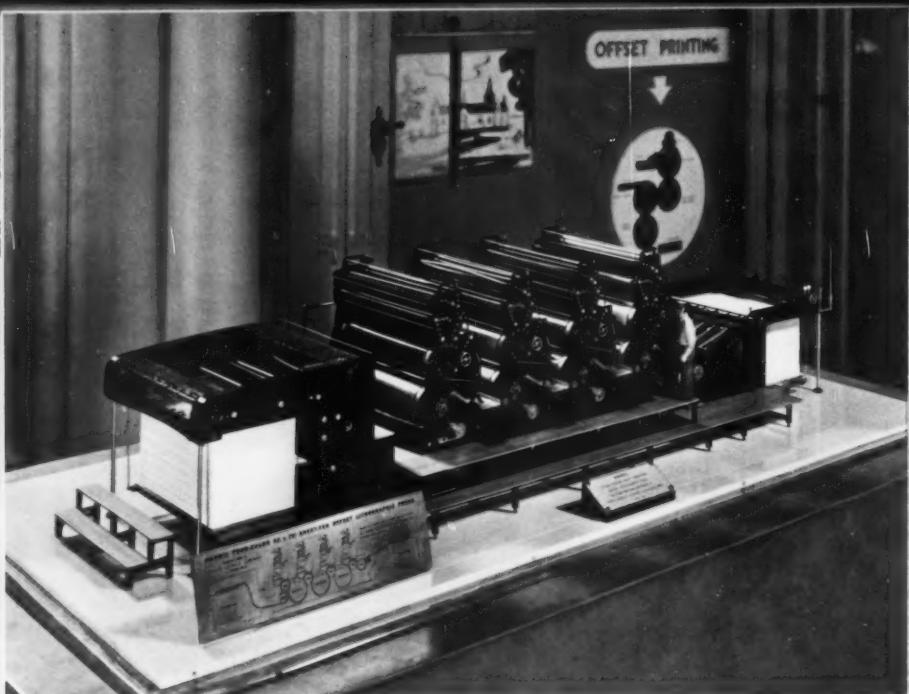


DOUBLE-ROLL STAND used with Web-Feed Device on 40" x 59" 5-color Cottrell. This set-up saves $\frac{2}{3}$ of time required to load skid of cut sheets.



WEB-FEED DEVICE from control side. Variable-speed feed rolls, P.I.V., controlled, assure accurate and uniform cut-off adjustable within size range of press.

See the big picture on the next page of a single-roll stand model.

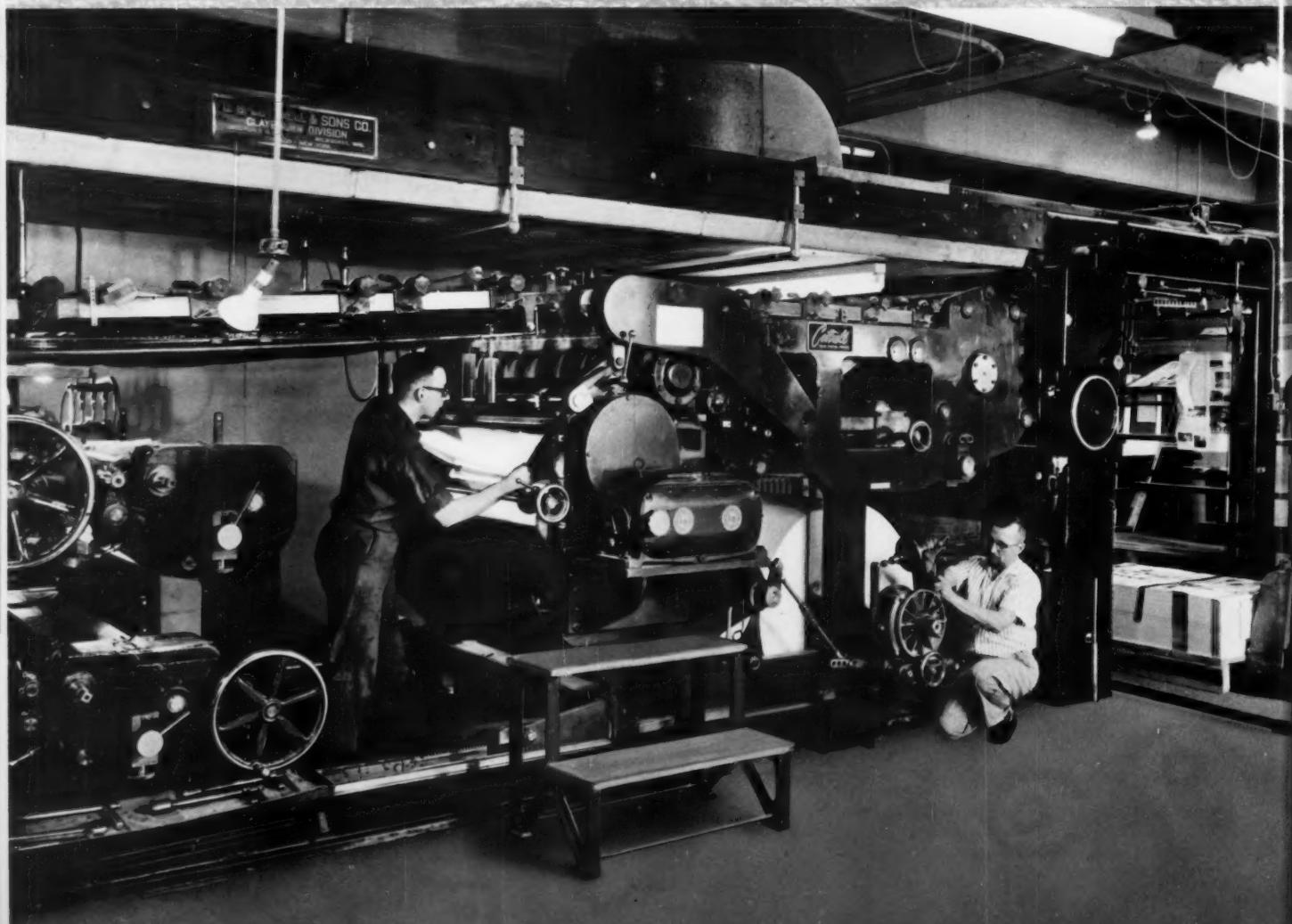


SMITHSONIAN INSTITUTION, Washington, D.C., has a scale model of a Harris 76' four-color offset press. The model is one-twentieth actual size (34" long and 8" high) and is on display in the Graphic Arts Division.

What's going on at HARRIS

CONVERTING SHEET-FED TO ROLL-FED PRESSES with the Cottrell Web-Feed Device holds interesting profit possibilities for printers. Applied to new or existing presses,

this Cottrell unit saves paper cost, ups production. Shown below is the Web-Feed Device on a sheet-fed rotary at Kalmbach Publishing Company, Milwaukee.



ton,
76"
one-
d 8"
phic

REPETITIVE CUTS are speeded by the Auto-Spacer's automatic programming of this 100" full hydraulic trimmer at The Northwestern Paper Company, Cloquet, Minn. This is their eighteenth Seybold and they have two more on order.



IS INTERTYPE

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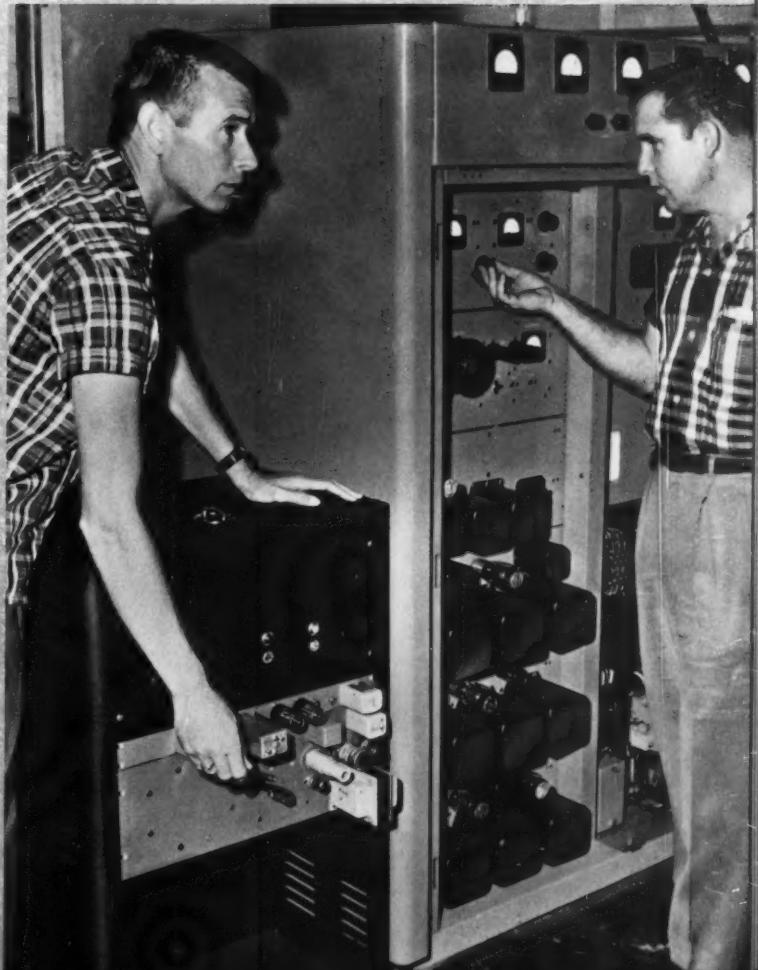
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Macey Collators • Harris Chemicals and Sensitized Plates • Gates Broadcasting Equipment



THESE ARE SOLID GOLD matrices, something you don't see every day. They were made to commemorate the ten-millionth Futura matrix made by our German affiliate, Intertype Setzmaschinen, GmbH, Berlin. The gold matrices were awarded to three Intertype machine operators from different countries in Europe.

HUSH-HUSH OPERATION helps track missiles down Cape Canaveral way. Our Gates Radio subsidiary built the equipment. It's a Doppler Velocity and Position Transmitter, and is known as DOVAP. Official USAF photo.



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helps you to help your customers
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Close register, full-color halftones, with screen or solid tone backgrounds, reproduce with exceptional lifelike clarity on Bergstrom's THOR . . . the offset paper that puts extra "sell" into printed literature! Why? Because mellow deinked bookstock, blended with virgin pulp, makes THOR outstanding for smooth, no-glare whiteness . . . dimensional stability . . . resistance to picking . . . trouble-free printing . . . fast drying. Try THOR on your next offset color job. You, and your customers, are in for a pleasant, sales-making surprise when you do! Write today for printed color samples and full information as to sizes and weights available from stock.



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Founded 1904

Member Wisconsin Paper Group

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...where your printing ink dollar buys more



experts make the best impressions

Printers are sure of getting the best impressions everytime they go to press . . . when they combine efforts with the ink experts at S&V. Backed by Sinclair and Valentine Co.'s coordinated program of research, quality control and technical service, S&V's printing ink color engineers are on call at each of the 50 strategically located S&V plants. They are available to help you reach maximum, economical production on every run. Work with them on your next job . . . the combination of expert skills will result in superior performance and more for your printing ink dollar.

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FLUSHED COLORS • DISPERSIONS • DYE COLORS • LITHOGRAPHIC CHEMICALS & SUPPLIES





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LAWSON HYDRAULIC CLAMP CUTTERS

Smooth...not a ripple in the cut edge when you run your thumb along a lift cut on a new Lawson Hydraulic Clamp Cutter. *Here's why:*

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Long, Low Shear Angle...Knife glides swiftly, smoothly through lifts to 6½" high. Flat cutting angle reduces machine strain, meets less resistance from lift...keeps knife edge sharper much longer.

.002" Spacer Accuracy...Optional. Lawson's Electronic Spacer automatically positions lift with hairline precision.

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Thousands of growing, thriving plants depend on Lawson accuracy. Sizes from 39" through 69". Write, wire or phone today.

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FOUR ALL NEW **BLUE-WHITE** **SHEETS**

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The blue-white sheet with body... gives printed messages and products the emphasis and appeal they deserve.

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The companion of Lithobulk with the distinctiveness for fine letterpress reproductions... an excellent choice for publishers.

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Bright-white in Eggshell and English Finish... select, to match the character of the job... best for book and publishing work.

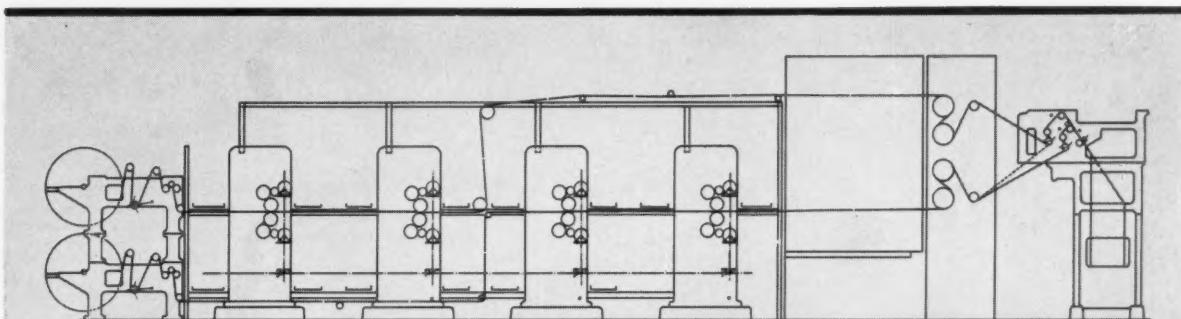
Samples of this new family of papers are available now. Write for yours today.

ALLIED PAPER CORPORATION

KALAMAZOO, MICHIGAN

"preferred printing papers"

With the ATF 22 $\frac{3}{4}$ x 35 Publication Press you can handle all these color combinations and signature sizes



		number of webs	colors on each side of web	Number of folded pages			
1 UNIT	2 Units			Newspaper, maximum page size 17 $\frac{1}{2}$ x 22 $\frac{3}{4}$	Tabloid, 11 $\frac{1}{4}$ x 13 to 17 $\frac{1}{2}$	Magazine Signature, 6 $\frac{1}{2}$ to 8 $\frac{3}{4}$ x 11 $\frac{3}{8}$ untrimmed	Magazine Signature, 5-11/16 x 17 $\frac{1}{2}$ untrimmed
		1	1	4	8	16	16
		1	2	4	8	16	16
	1 UNIT	2	1	8	16	32	32
	2 Units	1	3	4	8	16	16
	2 Units	1	1	8	16	32	32
	2 Units	1	2				
	3 Units	2	1	12	24	48*	48
	3 Units	1	4	4	8	16	16
	3 Units	2	2	8	16	32	32
	3 Units	2	1				
	3 Units	1	2	12	24	48*	48
	4 Units	4	1	16	32	—	—

*Signatures of over 32 pages are possible but weight of stock would be the determining factor.

Along with extreme flexibility, this ATF Publication Press gives you special features that spell out high production on a variety of jobs: newspapers, magazines, catalogs, books.



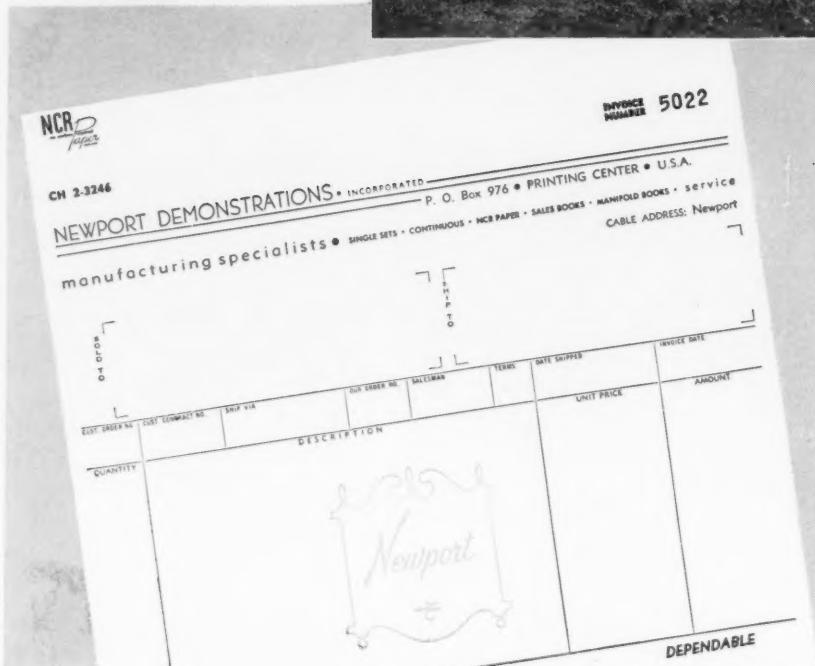
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Web Division, 200 Elmora Avenue, Elizabeth, N. J.

Better, more profitable printing...
from the most complete line of equipment

- ◆ Grouped controls for ink form rollers, ink ductors, and water dampeners.
- ◆ Independent upper and lower unit register controls for side and running way adjustments.
- ◆ Printing units and roll stands are gear driven, eliminating old-style chains.
- ◆ Upper and lower plates can be changed simultaneously in less than five minutes without breaking web.
- ◆ Both full width cross perforation and slot vertical perforation to eliminate corner wrinkling in folding operation.
- ◆ Speed up to 25,000 cylinder revolutions per hour for both press and folder. (Reduced speed required for delivering right angle and chopper folded signatures.)

Get the facts on the economics of web printing. Write for ATF's Web-Fed vs. Sheet-Fed Booklet—a comparison of web offset printing costs with sheet-fed costs (letterpress and offset).



THIS IS THE HOME OFFICE of Newport Business Forms Co., Inc., in Newport News, Va. Other printing plants are located in Clanton, Alabama and Whitewater, Wisconsin.



J. K. BOHANNAN, Vice-President of Newport Business Forms Co., Inc.

MORE AND MORE FIRMS prefer business forms printed on NCR Paper. Demonstration forms such as this help increase sales.

"NCR Paper Increased our forms business 33%... and increases continue each month."

—Newport Business Forms Co., Inc.
Newport News, Va.

"We have been 'Printers' Printers' since 1912 and manufacture a complete line of business forms for the trade. Having helped to pioneer many significant developments in the forms industry, we immediately recognized the dynamic sales appeal of NCR Paper.

"Since starting to use NCR Paper, our sales of business forms have increased 33%. We have every reason to believe this profitable increase in sales will continue. This is convinc-

ing proof that progressive forms sales outlets and users are alert to the many benefits of NCR Paper.

"We feel the market for NCR Paper will continue to grow; and we, together with progressive printers in the industry, will profit from this growth."

J. K. Bohannan

Vice-President of the
Newport Business Forms Company

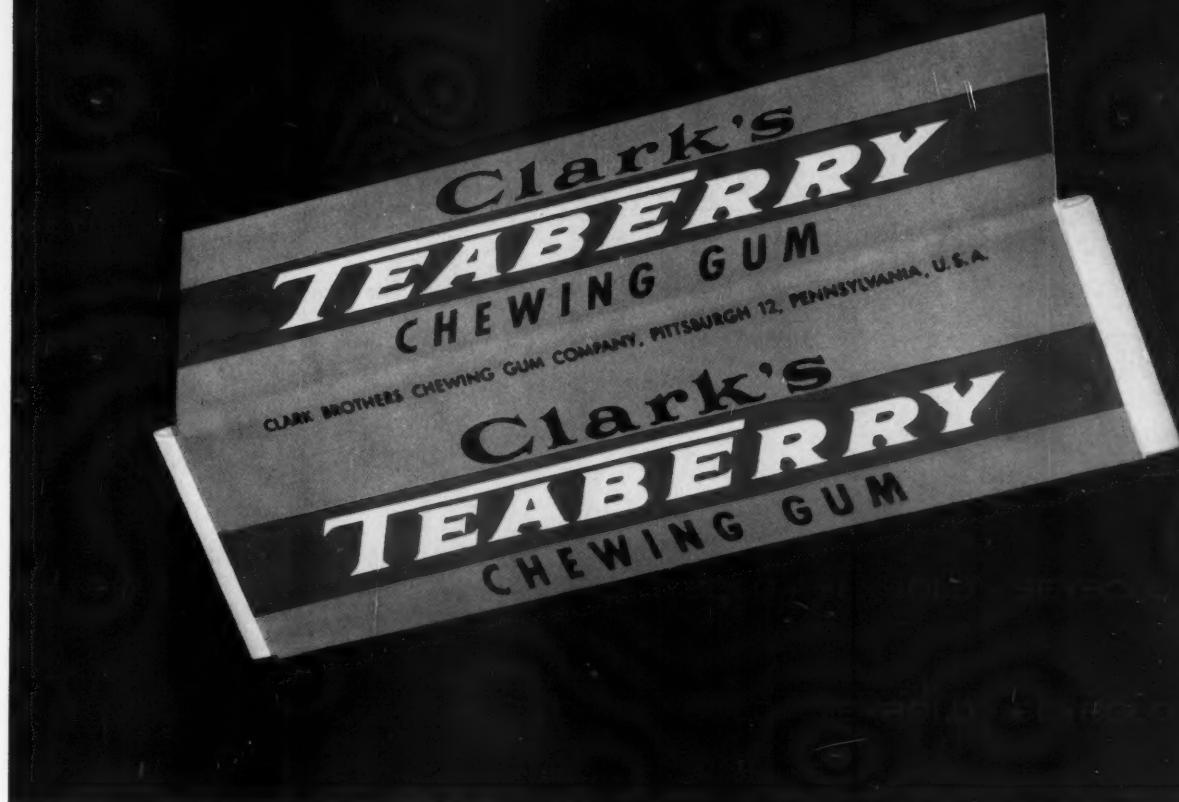
THE NATIONAL CASH REGISTER COMPANY, Dayton 9, Ohio
1039 OFFICES IN 121 COUNTRIES • 75 YEARS OF HELPING BUSINESS SAVE MONEY

NCR Paper's market for business forms is tremendous! Investigate today. NCR Paper is available in sheet stock at local paper suppliers in bond, ledger and tag grades. For roll stock, write to: The National Cash Register Company, Dayton 9, Ohio.

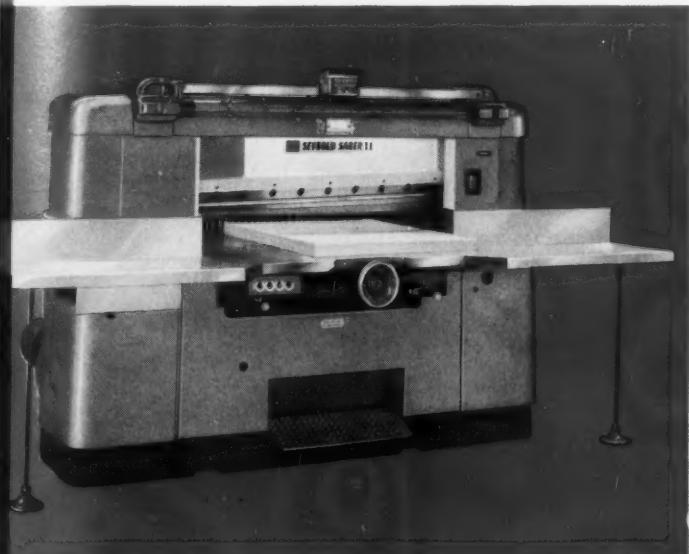


**NCR PAPER
ELIMINATES
CARBON PAPER**

The Inland and American PRINTER and LITHOGRAPHER
For June, 1959



Jobs like this **DEMAND** an
ABSOLUTELY SQUARE CUT
 a **Seybold Saber II** delivers it



Seybold Sabers cut a lot of wrappers. That's because an *absolutely square cut* is essential. High-speed wrapping machines would jam without it.

In your own shop, every job will run better with the Saber's *absolutely square cut*. Finishing will be more accurate. Quality will be higher. And in your customer's plant, subsequent operations will go more smoothly whether they be labeling, wrapping, or packaging. Every job will profit. And so will you.

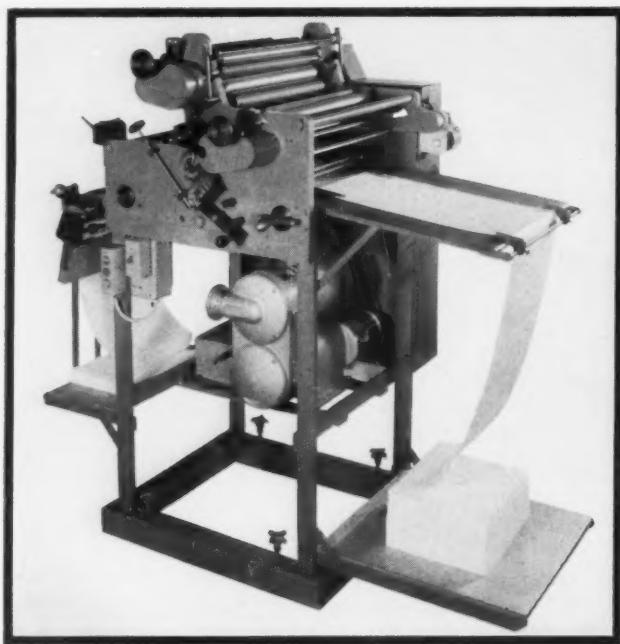
How about letting us demonstrate the **ONE** cutter that gives an *absolutely square cut* **EVERY** time... the Seybold Saber® II. There are a lot of reasons why. One is that Seybold has been setting the standard in paper cutters since 1886.

The new overload protection is just one of many new design developments on the Saber II.

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A Division of Harris-Intertype Corporation
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Schriber specializes in the design and building of profit-making machines for business form printers. Whatever your business form problem, write or call for suggestions for your plant. There's no obligation. Send for complete information about the full line of Schriber equipment that can help you increase production and lower costs . . . Collators, Automatic Staplers, Rubber and Offset Presses, Carbon Processors, Etc.



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IPI Speed King

BLACKS

IPI Speed King Blacks are newly improved packaged inks, formulated to satisfy nine out of ten press assignments. Although they vary somewhat in characteristics, they all offer these advantages:

1. Split-second setting
2. Ultra-fast drying
3. Improved press stability
4. Less dryback... almost as bright when dry as when wet, on coated stock
5. High finish on coated stocks; brilliant finish on enamel, Kromekote, Lusterkote and CIS label papers
6. Print sharp and clean

Call your IPI salesman today for Speed King Packaged Blacks. And remember... IPI offers still other specialized blacks for every conceivable printing purpose!

SPEED KING PACKAGED BLACKS

SPEED KING JOB BLACK has a regular job press body and can be left on the press overnight because it contains no drier. Even after long shutdown, it is easily regenerated by the addition of fresh ink. Speed King Job Black sets and dries quickly and is recommended for general shop use on enamel, coated and absorbent stocks.

SPEED KING HALFTONE BLACK contains drier and should not be left on the press overnight. It sets and dries very fast with good gloss on enamel, coated and absorbent stocks, and performs well on some machine coated papers. Recommended for all top-quality letterpress halftone work.

SPEED KING LITHO JET H.T. BLACK is of the highest quality—has excellent fountain flow, resists greasing and prints sharp, clean and dense. Sets extremely fast and dries quickly on coated stock—slightly slower on regular offset. Good rub and scratch resistance.

SPEED KING LITHO GEM BLACK sets extremely fast on coated paper and slightly slower on regular offset stocks—has good working qualities and is excellent for process work. Prints dense with good gloss; contains drier and cannot be left on the press overnight.

IPI, IC and Speed King are trademarks of Interchemical Corporation



INTERCHEMICAL • PRINTING INK
CORPORATION

DIVISION

EXECUTIVE OFFICES: 67 WEST 44th STREET, NEW YORK 36, N.Y.





... known by the
top drawer
flexographic
companies
it keeps ...

FIRST IN THE INDUSTRY
ECONO

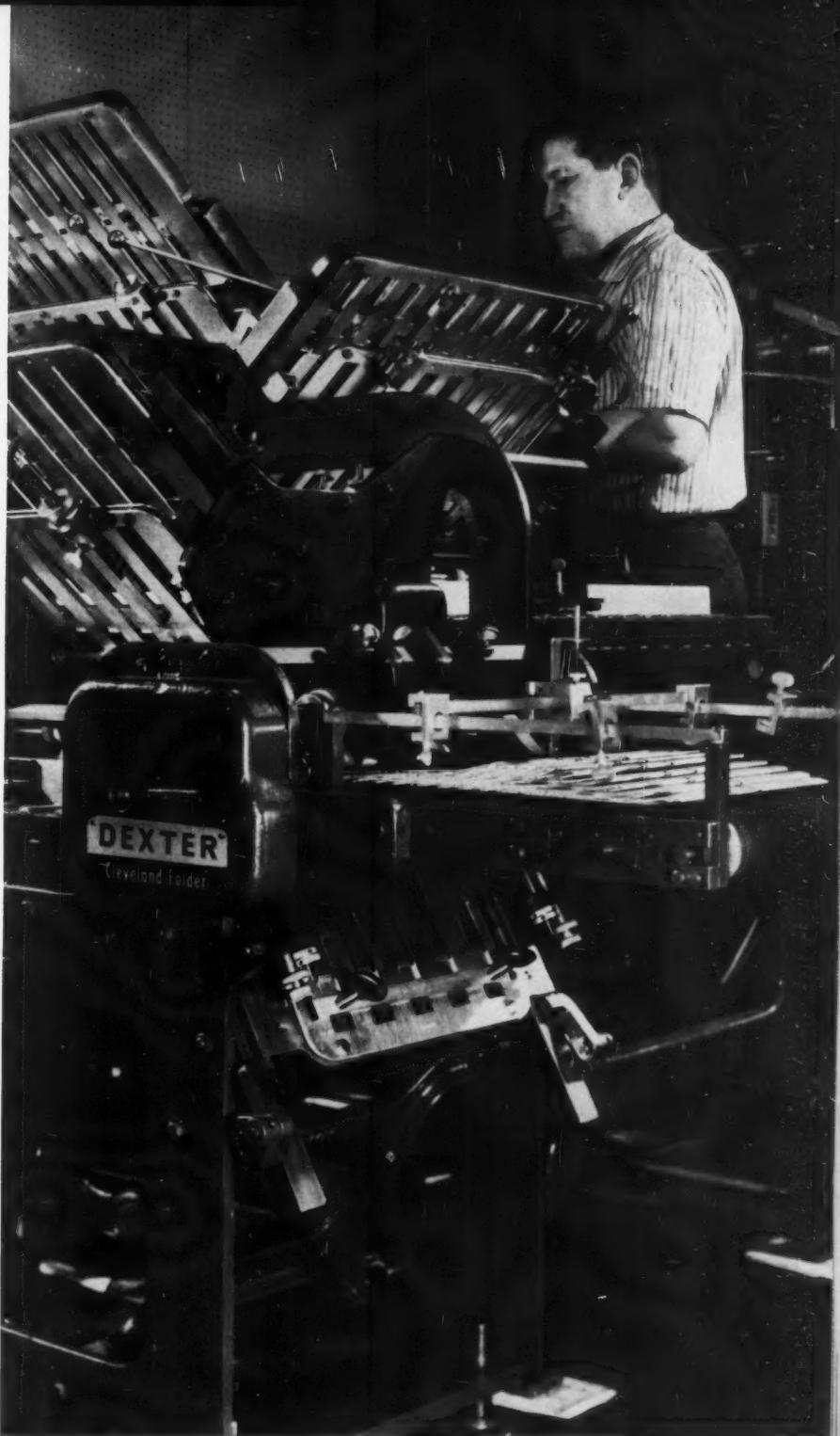
Materials and methods
for better printing from
resilient plates

PRODUCTS, INC., 132 Humboldt St., Rochester 10, N.Y.

Cleveland Folders by Dexter

CHOICE OF THE PROS

**...ASK ANY
LEADING
TRADE BINDERY**



THE DEXTER COMPANY

Division of Miehle — Goss — Dexter, Inc.
Chicago 8, Illinois



\$72,000 a year in savings using Dual-Liths!

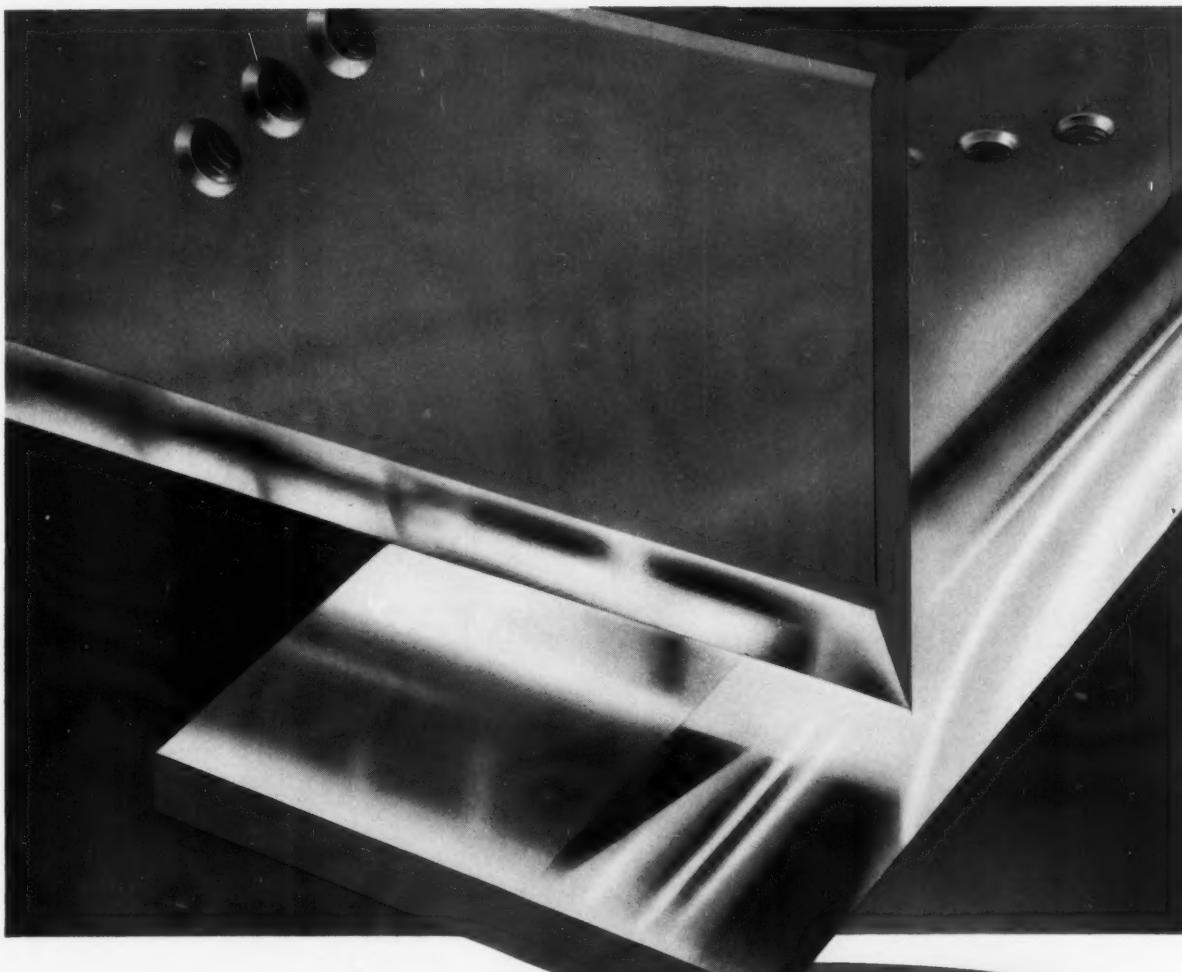
Francis Emory Fitch, Inc., New York publishers, bring out daily issues of five publications devoted to stock and bond quotations and sales. These publications have important time value, and with Fitch's former letterpress method of reproduction, overtime virtually was a daily necessity.

Today, Davidson Dual-Liths have changed all that! Quotations and sales news—containing extensive, complicated tabular matter—are set up on tapes, automatically, by IBM machines. These tapes are pasted up on preprinted forms, and Xerography translates the pasted-up form onto the paper masters used on the Dual-Liths.

Dual-Liths turn out these publications in half the time formerly required, leaving valuable production time open for other work. Moreover, using Davidson Dual-Liths to reproduce by offset the IBM-set mechanicals, Francis Emory Fitch, Inc. has realized average savings of \$6,000 in monthly overtime!

If you'd like to know how you can realize savings like these—and bring new efficiency into your plant—write us, or call your Davidson distributor, for full information about the many Dual-Lith models. Dual-Lith, you know, is the perfect "first step" if you're thinking about converting any or all of your operations to offset! Davidson Corporation, Subsidiary of Mergenthaler Linotype Company, 29 Ryerson St., Brooklyn 5, N. Y.

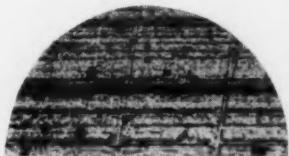




Announcing the All-New **"SI-NAMIC"** PAPER KNIFE

...the Finest of them all!

New Simonds "Si-Namic" Knife finish (50X) . . . a controlled super-smooth, uniform surface (produced by a patented process) that surpasses all other finishes.



Surface of so-called super-smooth finish knives (50X), produced by other polishing procedures, shows irregular surface conditions left by such processes.

Simonds new "SI-NAMIC" Paper Knife . . . a premium quality knife at regular price . . .

VIRTUALLY ELIMINATES DRAG — provides work-free cuts with no glaze because the cutting edge is far keener and stays sharp longer.

MATERIALLY REDUCES DUST — new process finish produces a super-sharp edge that cuts clean and powder-free.

ACTUALLY STAYS SHARP UP TO 100% LONGER — new steel and new finish combine to resist wear as never before thought possible . . . provide up to twice the cutting between grinds . . . insure continued un-matched sharpness grind after grind!

Get delivery NOW from your printing supply house or your nearby Simonds Distributor.

NEW STEEL: made from a new "mix" that contains more edge-holding alloy, that is more wear resistant and lasts longer.

NEW PACKAGING: new design with steel reinforced ends prevents splintering and injured fingers . . . insures life-long knife protection.



Factory Branches in Boston, Chicago, Shreveport, La., San Francisco and Portland, Ore. Canadian Factory in Montreal, Que.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & % ¢!
a b c d e f g h i j k l m n o p q r s t u v w x y z, \$ 1 2 3 4 5 6 7 8 9 0?

24 point

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & % ¢ 1 2 3 4 5 6 7 8 9 0 ¢ A B C
a b c d e f g h i j k l m n o p q r s t u v w x y z, a b c d e f g h i j k l m n o p q r s t u v w x y z

18 point

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & % ¢ 1 2 3 4 5 6 7 8 9 0 ¢, a b c d e f g h i j k l m n o p q r s t u v w x y z, A B C D E F G H I J K L M
a b c d e f g h i j k l m n o p q r s t u v w x y z, a b c d e f g h i j k l m n o p q r s t u v w x y z

10 point

A new type!
Craw
Modern

...to meet the needs of
modern typographic design:
6 to 72 point available
from your authorized ATF
Type Dealer. Ask him
for a specimen brochure,
or write to:

American Type Founders
Elizabeth, New Jersey

The Inland and American PRINTER and LITHOGRAPHER
For June, 1959

HALOID XEROX INTRODUCES

a new and complete line of Halolith*
materials for every graphic arts need!

This superb, new line of Halolith films and papers is furnished in a wide variety of bases to accommodate *every* graphic arts need. All new bases and emulsions are used in this series. Each was exhaustively field-tested under **actual shop conditions** prior to its introduction. Available in all cut sheet and roll sizes, Halolith products match or exceed the best on the market today.

A *free* demonstration of any of the materials in the Halolith series is available at *your* convenience . . . with your own equipment.

HALOLITH ORTHOCHROMATIC MATERIALS

- **Halolith Film Standard:** A film on a .0054" base. This film is ideal for general purpose line and half-tone work.
- **Halolith Film Thin:** A top-quality film on a .0034" base, designed for both line and half-tone work, lateral image reversal, overlays and strip-ins.
- **Halolith Poly-S Film Standard:** An excellent film on a clear, .0054" polystyrene base for use where a high degree of dimensional stability is required.
- **Halolith Transaloid®:** A translucent medium giving results comparable to acetate film but with significant price advantages.
- **Halolith Paper A:** Excellent for reproducing from colored, faded, or stained copy. Coated on 16 pound document base paper.
- **Halolith Paper B:** For line negatives and positives and for use with colored or stained copy. This is coated on 25 pound baryta coated photo-base paper.
- **Halolith Stripping Transaloid:** A translucent medium used for stripping. Results compare favorably with more expensive acetate films. It has a .0012" permanent support base laminated to Halolith Transaloid temporary base.



*A trademark of Haloid Xerox Inc.

FOR FURTHER INFORMATION, WRITE:
HALOID XEROX INC., 59-453 Haloid St., Rochester 3, N. Y.
BRANCH OFFICES IN ALL PRINCIPAL U. S. CITIES.



**HALOID
XEROX®**

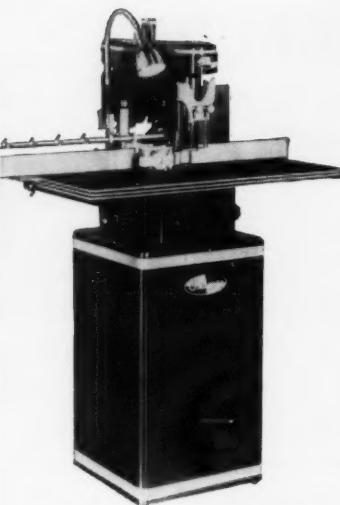


more printers use

challenge

PAPER DRILLS

than all other makes combined
because they offer...



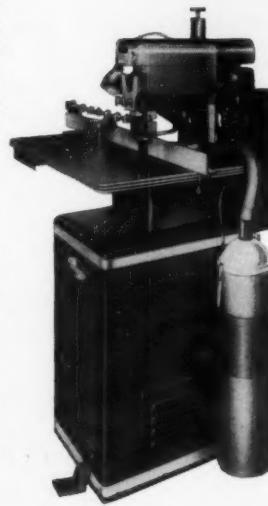
THE MOST COMPLETE CHOICE OF TYPES

to best meet individual shop requirements... from the low-priced, hand-operated Style J for the smaller shop or one with limited paper drilling volume to the versatile heavy-duty hydraulic Style EKH for larger printers and trade binderies. A Challenge Paper Drill will pay for itself within a matter of months, even if your requirements are for only a few thousand holes a day.



THE MOST VERSATILE UNITS

In the average shop where the ability to handle many different types of jobs quickly and productively is an important asset, Challenge Paper Drills are the best answer. In addition to drilling round holes, you can easily equip your drill to do cornering, slitting, slotting and cut many kinds of U-openings for special indexing, cataloging and other profitable work. Changes from one type of work to another can be made quickly, without complicated adjustments.



THE MOST PRODUCTIVE UNITS

Such features as the automatic trip, hydraulically operated drilling controls, vacuum chip disposal, make Challenge Paper Drills the most productive single spindle drills. Set-ups are fast and easy... stock handling is simplified... and through such accessories as fixed gages, repeat jobs can be almost automatic.



GET MORE INFORMATION

Ask for the complete 20 page Catalog Pub. No. 785D of Challenge Paper Drilling Machines and for Catalog No. 775 covering Challenge Paper Drilling Machine Accessories. Write Challenge for free copies or see your local Authorized Challenge Equipment Dealer.

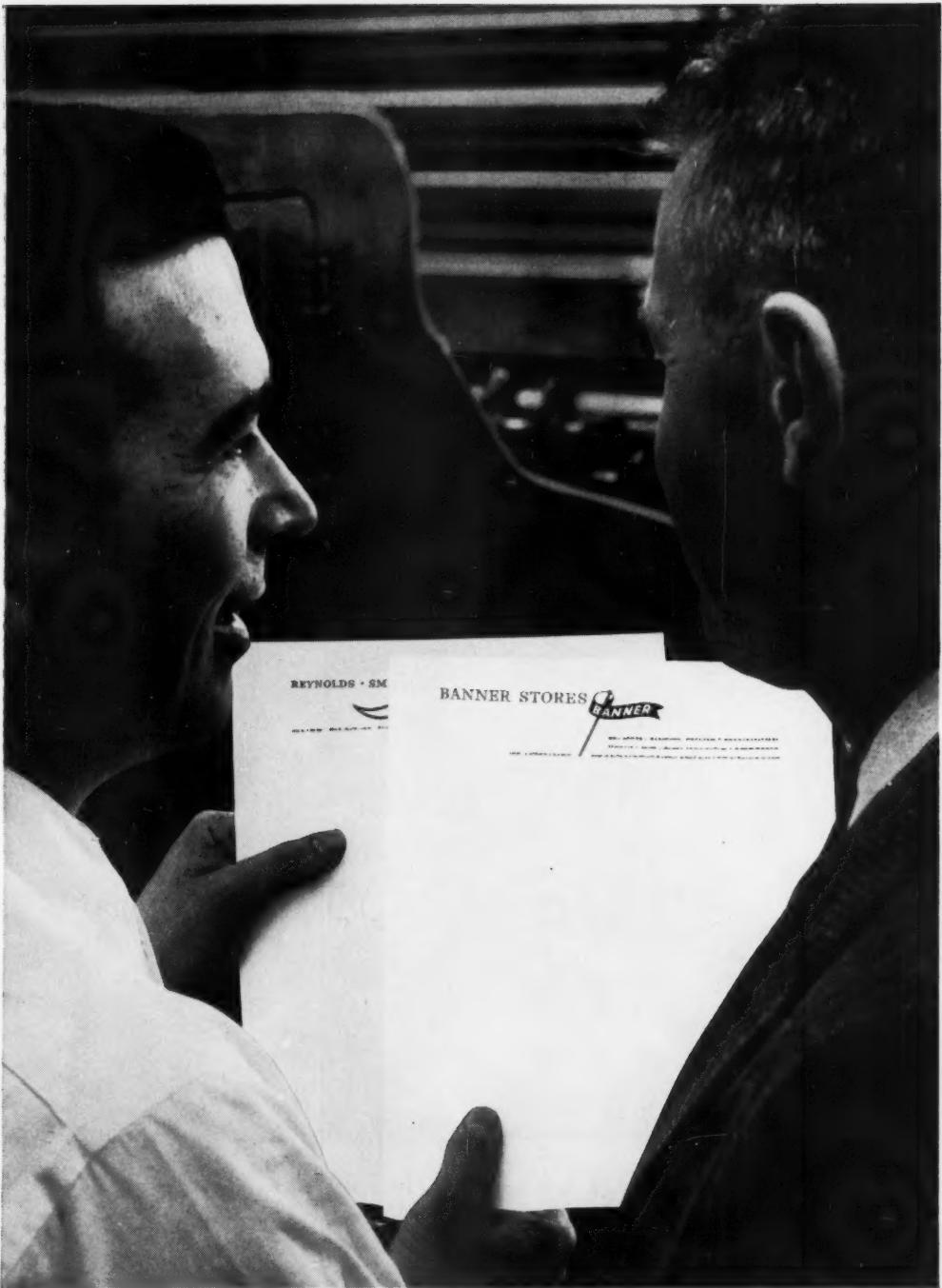
PD-104



Write Dept. IP-6

THE CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN





LOOK, MAC! NO COMPARISON!

New Hammermill Bond *does* give our jobs extra sparkle. The brighter white makes type stand out, sharp and clear. And Hammermill Bond is a fine-running sheet. It bulks up well. Lots of snap and crackle, too.

I know good paper when I see it. And this is the most uniform bond sheet Hammermill has ever turned out. Weight for weight it's more opaque, but it doesn't cost any more. It's the

kind of paper that makes my job easier and makes all our customers happy. For my money we ought to run *all* our jobs on Hammermill. Hammermill Paper Company, Erie, Pennsylvania.

**HAMMERMILL
BOND**

Let's Talk Performance...

Unmatched quality!

Up to 20% more

production!



NO WONDER MIEHLE 29 OFFSETS LEAD IN INSTALLATIONS

All over the country more Miehle 29 Offsets are being installed than any other press of similar size.

Why? Obviously, because the Miehle 29 is a better, more profitable investment.

Better in lithographic quality...with these features: true rolling cylinders to eliminate dot distortion and "long printing"...swing gripper transfer for hairline register *at any speed*...larger form rollers for full and even coverage.

Better in productivity...actual studies show that the Miehle 29 produces *up to 20% more salable sheets per day* than any other offset press of comparable size!

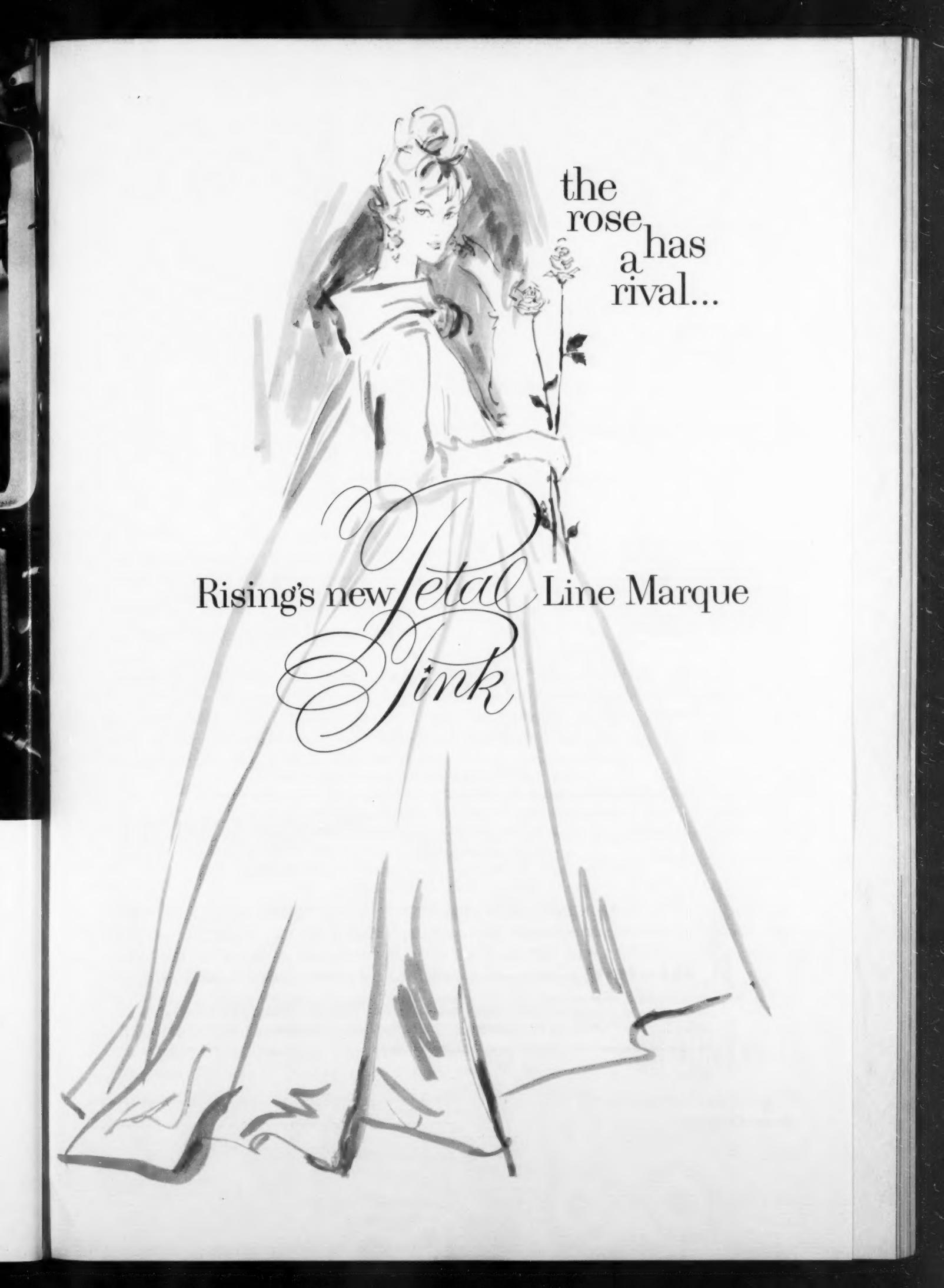
Performance like this is why printers select Miehle...and why they follow up with two, three or more 29 Offsets as their business grows.

Write or call now for complete details!

THE MIEHLE COMPANY
A DIVISION OF MIEHLE-GOSS-DEXTER, INC.
CHICAGO 8, ILLINOIS



Investigate all three Miehle Job Offset Presses: The 25...19½ x 25"—7500/hr./The 29...23 x 29"—7000/hr./The 36...23 x 36"—6500/hr.



the
rose
a has
rival...

Rising's new *Petal* Line Marque
Pink

Rising's new *Petal* Line Marque

Pink

A delicate new shade for this classic sheet

Rising introduces yet another facet of elegant expression to those who appreciate the importance of *fine paper at its best*. The incomparable laid antique finish of Rising's Line Marque preserves the rich quality of the finest Old World hand-made paper in a sheet produced to the most critical modern paper making standards. This extraordinary writing and letterhead paper is available in

Petal Pink, White, Aqua Blue, Dove Gray, Antique Ivory and Colonial Green,
Substances 20 and 24 (25% Cotton Fiber).

Matching envelopes, in all colors, are available from Old Colony Envelope Company.



Rising PAPER COMPANY, HOUSATONIC, MASSACHUSETTS

Makers of Rising Parchment (100% CF* Bond) • Rising Bond and Opaque Bond (25% CF) • Line Marque (25% CF Writing) • No. 1 Index (100% CF) • Hillsdale Wedding and Bristol (25% CF) • Platinum Paper and Bristol (25% CF) • Winsted Wedding and Bristol • Winsted Glo-Brite Vellum, Bristol, Text and Cover • and Technical Papers

PRINTED ON RISING'S PETAL PINK LINE MARQUE, SUBSTANCE 20

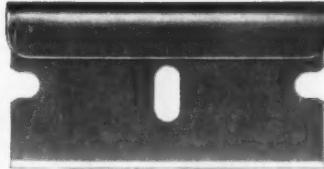
*Cotton Fiber



from Du Pont
New Ortho B emulsion now on
two flexible bases

Du Pont now offers you new, versatile Ortho B Litho emulsion with a choice of flexible bases...

CRONAR® Ortho B on .004" and .007" Cronar® polyester base;
Acetate Ortho B on .0055" acetate base.



Recently we announced fast, wide-latitude CRONAR Ortho B Litho Film, which combines an emulsion representing the optimum balance between high speed and extreme contrast with our dimensionally stable polyester base. Now, this same emulsion is available on regular acetate base, thus providing you with a choice of supports. You can easily standardize on one litho emulsion and select the base most suitable for a particular job.



Acetate Ortho B is designed particularly for those jobs that require extensive scoring and cracking during stripping. And, because of its unusually fine scribing qualities, it is ideal for work necessitating ruling and hand etching.

Why not take advantage *now* of having both CRONAR Ortho B and Acetate Ortho B working for you in your shop. Both films offer wide exposure and processing latitude, retain all of the fine detail on line shots and make halftones that have really crisp, hard dots. Try Du Pont Ortho B Litho—on *two* flexible bases.

Call your dealer or contact your Du Pont Technical Representative for a demonstration. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont of Canada Limited, Toronto.

◆ Symbol and CRONAR are Du Pont trademarks for polyester graphic arts films.

This advertisement was prepared exclusively by Phototypography.



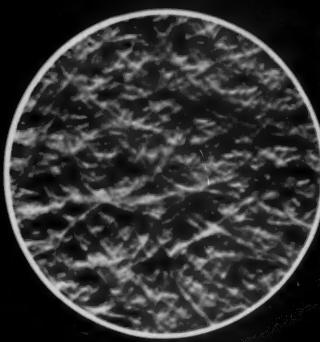
Better Things for Better Living

... through Chemistry

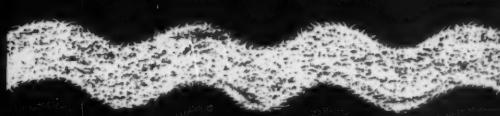


WHAT MAKES A PRINTING PAPER LEVEL/SMOOTH?

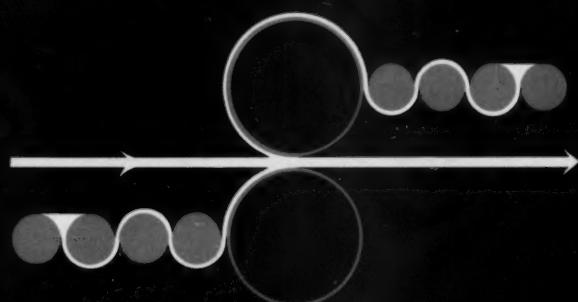
NOW, CROWN ZELLERBACH CORPORATION BRINGS YOU LEVEL/SMOOTH PRINTING PAPERS FROM THE FIRST ALL NEW PAPER MACHINE TO COMBINE FAIR-ROLL-AND TRAILING-BLADE COATING ON-THE-MACHINE IN ONE CONTINUOUS OPERATION. THE LEV



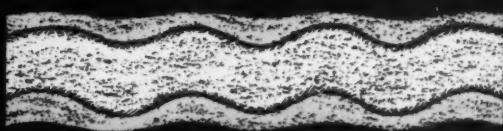
UNCOATED BASE SHEET



NEITHER LEVEL NOR SMOOTH



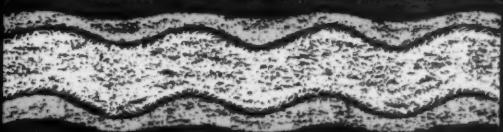
ROLL COATED



SMOOTH BUT NOT LEVEL



ROLL AND TRAILING
BLADE COATED



LEVEL AND SMOOTH

RESULTS: PREMIUM-QUALITY COATED BOOK PAPERS
COME WITH AN EXTRAORDINARILY LEVEL/SMOOTH SUR-
FACE AT NON-PREMIUM PRICES. ASK YOUR PAPER
MERCHANT TO SHOW YOU CROWN ZELLERBACH'S
LEVEL/SMOOTH DEMONSTRATION.



CROWN ZELLERBACH

PRINTING PAPER DIVISION

36 SOUTH WABASH AVENUE • CHICAGO 3, ILLINOIS

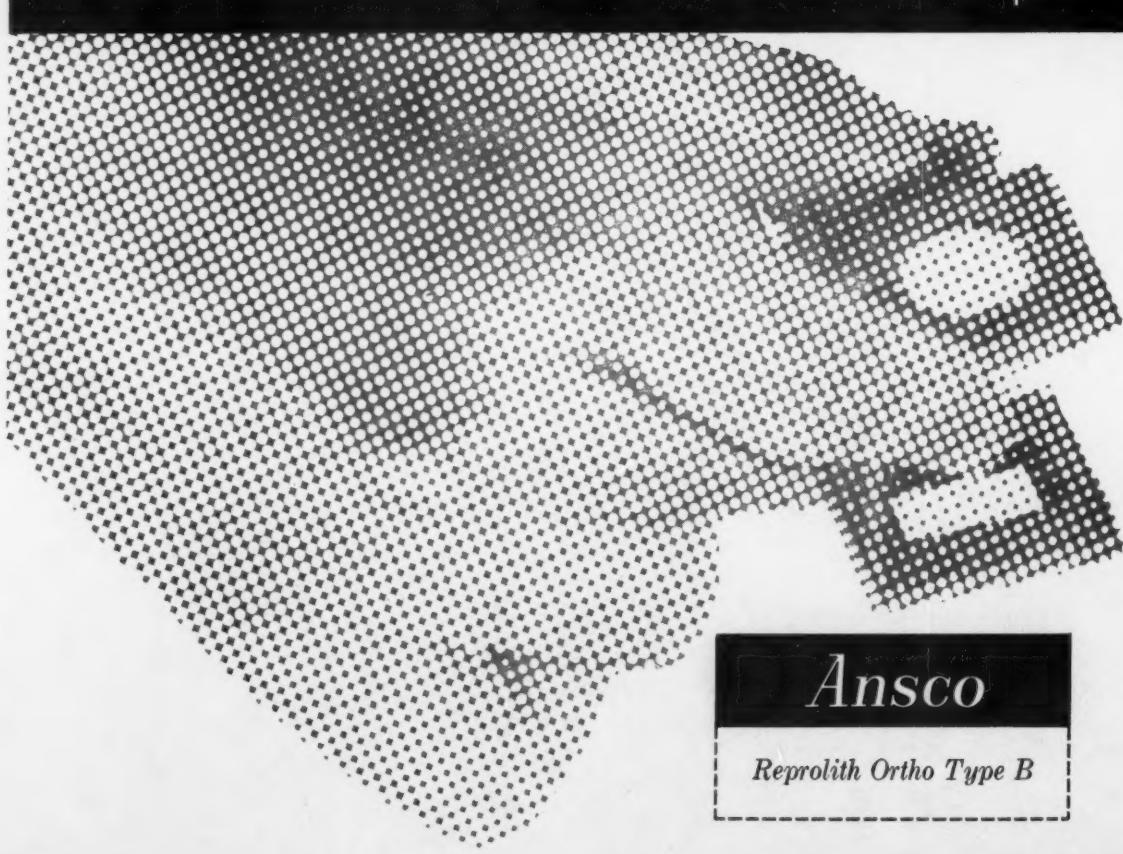
So crisp and brilliant are the line and dot images of Ansco Reprolith® Ortho Type B that seldom can *all* this quality be transferred to the final plate. But isn't it a comfort to work with the realization that you are using a material that represents the ultimate in high speed, high contrast orthochromatic emulsions?

Reprolith Ortho Type B has such orthochromatic response that filtration can be accomplished with the greatest of ease, saving hours of hand work on the negative.

Why not try this fine Ansco emulsion soon, in either regular or thin base.

Its unmatched quality will convince you of just how much more there is to an Ansco film! Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.

There's more to an Ansco Film than meets the plate



Ansco

Reprolith Ortho Type B



COLOR PHOTO BY ANTON BRUEHL

"Are you sure you're not sending a boy?"

A LETTERHEAD intended to do a man's work should look the part—yet how many cross your desk that appear to be business "orphans"?

Look to your letterhead. Does it reflect the nature, the stature, the personality of your business? Look at the bond on which it's printed.

Does it have the whiteness, the strength, the feel, the finish of **HOWARD BOND**?

It's the combination of a good letterhead design and **HOWARD BOND** that creates letterheads of distinction, and business correspondence that will be respected and

successful in a discriminating world.

Ask your printer or paper merchant to show you **HOWARD BOND**—in whitest white—and in an attractive array of colors and finishes.

1 1 1

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph

Printed on Maxwell Offset



Howard Duplicator • Howard Posting Ledger

Basis 80—Wove Finish



Discoveries
in
American
Art

...on Maxwell Offset

The painting, "Fisherman", is the work of Ray Prohaska, distinguished President of the Society of Illustrators. Heretofore unpublished, it is considered by the artist to be one of his best works. This reproduction, reduced to one-fifth the size of the original, attests the excellence of the separation positives and lithography . . . and the fact that color *does* reproduce better on *Maxwell Offset*. Try it yourself!



Printed on Maxwell Offset—Basis 80—Wove Finish

HOWARD PAPER MILLS, Inc. • Maxwell Paper Company Division • Franklin, Ohio



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

3rd Quarter Sales and Profits Outlook Bright

Sales and profits prospects for third quarter 1959 bright, according to large majority of business executives checked by Dun & Bradstreet. Year-to-year sales gains anticipated by 74% . . . 24% saw no change . . . 2% expected decline.

See Strong, Healthy Growth for Rest of '59

All indications point toward a strong, healthy economic growth for remainder of this year . . . business recovery is now an accomplished fact. There's even labor shortage in Chicago. Prerecession high expected to be regained by July. So reported three Chicago banks on June 5.

R. H. Donnelley Iowa Plant Hit by Tornado

Reuben H. Donnelley Corp.'s new printing plant in Nevada, Ia., was damaged \$100,000 worth by tornado early this month. No injuries . . . happened on a Sunday. Heavy rains did extensive damage to machinery in new \$1-million plant.

\$100-Million Printing Contract Signed by Hall

\$100-million mail order printing contract signed with W. F. Hall Printing Co., Chicago, for printing all Montgomery Ward catalogs for ten years . . . Sept. 1960 to Sept. 1970. Hall has been doing 40% of printing, binding, distribution of annual volume of 46-million mail order catalogs. Hall now in gigantic expansion program . . . \$14-million worth.

New Three-Dimension Printing on Horizon

New kind of three-dimension printing being developed in Dayton, Ohio, by Harris-Intertype Corp. for West Coast inventor and designer. Will not require special glasses to view . . . still in early developmental stages . . . may not be ready for graphic arts trade for another year.

Depreciation Schedule Revision Seems Unlikely

Internal Revenue Service officials say it is unlikely that anything will come of two-year-old plan to revise Bulletin F—a compilation of "useful lives" of machinery, other types of capital goods . . . long has been unofficial guide in figuring annual depreciation deductions.

Fairchild Scan-A-Color May Be Ready in 1960

New Fairchild Scan-A-Color, electronic color separator, was described in detail at International Photoengravers Congress in Monte Carlo, Monaco, late last month . . . also showed picture of prototype. Device may be available in 1960.

(Over)

NEWSLETTER

(Continued)

Trade Rules Proposed For Manifold Forms

Proposed trade practice rules for Manifold Business Forms Industry just made public by Federal Trade Commission . . . for consideration of industry. Details in July issue.

Rule Dropper Device Announced by Fairchild

A device which automatically inserts either steel or lead rules between classified ads as type is being set has just been announced by Fairchild Graphic Equipment. Called "Horizontal Rule Dropper," unit is attached to linecasting machine directly above, slightly to right of outside galley.

W.Va. Pulp & Paper Mill Work Stoppage Ended

Work stoppage at Mechanicville, N.Y., mill of West Virginia Pulp and Paper Co. ended late last month . . . operations resuming immediately. Two new paper machines at Luke, Md., mill will be in operation by mid-1960.

Copper Powderless Etch Machine by Chemco Out

New machine for powderless etching of copper announced by Chemco Photoproducts Co. Machine developed by Photoengravers Research, Inc. Details in July "New Equipment" dept.

Perry R. Long Portrait Unveiled on West Coast

Portrait of Perry R. Long, first president of International Association of Printing House Craftsmen who died late last summer, unveiled on West Coast and donated to Los Angeles State College Library late last month . . . will be on display near the Perry R. Long Memorial Collection. Pacific Coast graphic arts leaders attended ceremony.

Advertisements of Year On Display in Dallas

50 Advertisements of Year, chosen by jury of American Institute of Graphic Arts, now on display at new Dallas Graphic Arts Center and then will go to International Design Conference, June 21-27 in Aspen, Colo.

Large \$4-Million Plant To Print Catholic Weekly

New \$4-million printing plant being built in Huntington, Ind., for "Our Sunday Visitor," national Catholic weekly. Will have 200,000 square feet of floor space on two floors . . . will be world's largest facility for production of religious literature.

Miles Laboratories Now in Graphic Arts

New company to be active in printing field formed by Miles Laboratories, Elkhart, Ind. New organization will be called Miles Chemical Co. and is one of four main divisions of parent corporation . . . will be active in making chemicals for printing plates and electroplating.



Use printed samples to help stimulate interest and thus generate sales is the advice offered by Richard R. Armstrong (left), executive vice-president of Hillson & Etten, Chicago. Here he uses one of the "props" supplied by the Kimberly-Clark Corp. to illustrate color quality of a particular sheet

Creative Selling Generates Sales

- Order-taking type of printing salesman provides mere service, little else, gets little business
- Creative salesman is in on planning with customer, enjoys his confidence, gets more business

Creative selling in the graphic arts field, as in any other field, is that kind of selling which generates sales. It is not to be confused with "order taking."

The order-taking type of printing salesman provides little more than a service. He collects the order, delivers it to his office or shop, and hurries off to another "selling" assignment.

In contrast the creative printing salesman is one who endeavors to be—and enjoys being—in on the planning stages of a job, then actively follows each detail of the printed piece from its inception through the final delivery. Certainly, this man must be thoroughly familiar with printing processes, techniques, equipment, and supplies. Equally important, he must have a good background knowledge of layout, art, photography, and typography. He must know and like printing. But that's not enough.

He must possess a sound knowledge and a complete understanding of all the

products or services of his customers and his potential customers. Only then can he recognize problems as they arise, and make meaningful suggestions toward their solution. While this is basic, it is often ignored or overlooked.

Many people mistakenly think of a creative printing salesman as a combination artist, copywriter, and layout man. While it is true the creative salesman renders services in these areas, it is only part of his contribution. He assiduously searches for ways to increase the effectiveness of his customer's printed materials. Often it is his copy corrections, his paper selection, his recommendations on color changes, or other suggestions that lend distinction to the finished piece. Some-

times, too, they are reflected in important economies.

Let me illustrate. Not long ago, we had the opportunity to sit in on the planning of an important booklet for one of our customers. Because we were involved in the project from its inception, we were, in time, able to offer a suggestion that saved our customer several thousand dollars. The suggestion was simple enough: Reduce the art work by one-half inch and eliminate bleed which occurred only on the front cover. By so doing, there was a substantial saving in paper cost. We were able to run the job more up on a sheet and thus effect a saving in press time. We were also able to use a more economical binding than had been anticipated in the original planning.

When sound, constructive, creative suggestions are made repeatedly, the salesman develops a loyal customer. And it is loyal accounts, not merely individual orders, that a salesman desires most. The best way

By **Richard R. Armstrong**
Executive Vice-President
Hillson & Etten Company, Chicago

R. R. Armstrong, Creative Sales Leader



Richard R. Armstrong has been with Hillison & Etten Company since 1946 when he became part of that company's production, service, and estimating team. He moved to the sales department the following year and has been on its staff ever since. That his achievements at Hillison & Etten have been spectacular is evidenced by the following statistics: He was elected secretary of the firm in 1950, treasurer in 1953, executive vice-president in 1954, and a director in 1955. He is also a director of the Printing Industry of Illinois and a member of the professional advertising fraternity, Alpha Delta Sigma.

Mr. Armstrong was born in Chicago, where he now lives with his wife and two children. He attended the University of Missouri and for two years was president of his fraternity, Sigma Alpha Epsilon. He received a Bachelor of Journalism degree with a major in advertising in 1941. After graduation he worked with the United States Department of Justice in the Border Patrol of the Immigration and Naturalization Service in El Paso, Texas. He served with the United States Army from 1942 until 1945 and was stationed most of that time in British Guiana under the Army's Caribbean command.

to land these accounts and to keep them is to sell customers instead of jobs.

Mention was made earlier of the importance of having a complete knowledge and understanding of the customer's products or services as well as those of the potential customer. The obvious question here is how do you determine the printing needs of a prospect?

Check Prospects' Advertising

One good technique is keeping a close check on magazine advertisements. If the prospect is offering booklets or pamphlets of any kind, send for them and study them for their content, for ways and means of improving them, enlarging upon them, or augmenting them. If the prospect is a company which is advertising nationally, you have reasonable assurance that it has a fair share of promotional pieces as well, and might well be in the market for more. Knowing what type of printed material a prospect has produced in the past offers you the opportunity to present new ideas for advertising and sales brochures that will help increase his business.

Many printed pieces produced in your plant can show the prospect the type and quality of printing you do or might possibly suggest a good approach to a pending project. A letter along with a printed sample can highlight the quality and service you have rendered on this specific job. A letter and sample, properly handled, often will unlock the door of a seemingly

impenetrable purchasing agent or an ad manager.

A printing salesman today is being something less than prudent if he fails to make maximum use of the myriad sales-aid tools provided by outside sources. To be sure, virtually all printing companies have a selection of their own promotional items, such as imprinted matches, pica rulers, screen tint guides, copy preparation charts, or other advertising materials identified as exclusively theirs. However, many excellent and effective "props" also are available from manufacturers, finishers, and suppliers—sales aids designed to help you sell your services.

Leading paper manufacturers, in particular, regularly provide printers with a stockpile of sales ammunition in the form of printed samples. These samples can be used effectively to support a written proposal or they can provide the salesman with a reason for making a follow-up call on the prospect.

Explain Written Proposals

In the case of written proposals, no one will quarrel with the advice that you should "keep selling" when the proposal is not accepted promptly. Yet this is not always done. Too often the salesman is not thoroughly prepared or he hesitates to explain his written proposal further. Any man who has studied the situation fully and has discussed the proposed project with his production personnel is not

going to find himself tongue-tied after he has presented a skeleton proposal.

Here is the area where you can make or break the sale!

To support the written proposal with maximum effect, the creative salesman should be prepared to:

1. Explain, without going into all the details, the value of the recommendations contained in the proposal.
2. Expand on some of the key features of the proposal. It is best to reserve some of your sales ammunition for your oral presentation. Or, at least, be prepared to expand on some of the principal selling features of your proposal.
3. Then illustrate your presentation by means of printed samples. These would include samples of printing which are similar in character, or printed pieces published by companies whose business interests are related to those of the prospect's.

Intelligent handling of good sample material can stimulate the prospect's interest and help to break down sales resistance. Repeatedly capturing his interest can result in making him a customer.

Many outside aids from suppliers are more than discussion pieces; they are informative and educational. Often they will result in an inquiry and, in time, a printing order.

It is well to remember, however, that in using printed material as a sample of what can be done on a particular grade of paper, you must be prepared to back up such quality work with something of a comparable quality that wears your label. A buyer primarily is interested in what you can deliver.

Advertise With Printed Samples

In this respect, we once took an annual report we had produced and, with the customer's permission, used it as the subject for a direct mailing. In a detailed letter accompanying the report, we outlined our role in the over-all project, listing the step-by-step services we supplied in the preparation of the annual report. As a result of that one mailing, we received an immediate inquiry for another annual report, which we recently completed, and have still another under consideration.

It is the belief here that in the area of letter writing, few businessmen are as inadequate as printing executives. The same holds true for written contracts and proposal forms. Tragically, the fault lies not in the inability to write responsive letters or to prepare detailed, business-like contracts, but rather in the average printer's attitude toward this activity. He views it as something relatively unimportant.

It is the policy at Hillison & Etten for the salesman to follow up every "first call" with a letter of thanks. If possible, the letter should be written the same day; no later than the next. The letter gives the

salesman the opportunity to "get on record" with the prospect. Five or six days later the salesman dispatches another note along with one of our imprinted items. A week or 10 days later, he makes a second call.

Careful Planning Important

Careful planning of all sales calls is of the utmost importance; it may spell the difference between a good impression or none at all. The creative salesman will take the necessary time to organize his thinking, his samples, and his props. He will pace his call and will not use all of his material on the first visit. A creative man is a good listener; in this way he learns of his prospect's problems, his programs, his viewpoints, and his attitudes in general.

While the salesman also must try to get to know the prospect's likes and dislikes, some of his personal background, and family life, this information should be gained solely for reasons of planning intelligent subsequent calls, not for the purpose of idle discussions on baseball or politics or other outside activities. Feigned interest and forced familiarity generally are only unwelcome invasions of personal privacy.

A creative man making a sales call always has a message. It can be very simple and concise, but it's a message, nonetheless. A creative man doesn't stop in to pass the time of day. If he doesn't have something to say or sell, he doesn't stop in. He must be able to impart something meaningful, especially on the all-important first call. He isn't trying to close a sale on the initial call; he's trying to create an atmosphere. He can't start asking questions because the prospect is under no obligation to answer them. The salesman is imposing on his time.

What then can you achieve on a first call? You can make known what your plant has to offer in the way of service, facilities, and equipment. You can show some samples of your company's work and point out the superior quality of that work. Don't ever stress price and don't "knock" any printed piece that the prospect's firm has produced in the past. That serves only as an insult to the person responsible for buying that order; he may be the person you are trying to sell.

Illustrate Creativity

If at all possible, present something that illustrates the creativity of your company. Frequently, creative suggestions will help to overcome price differentials.

A creative salesman is a productive salesman. He examines, observes, sifts, weighs, and then applies his knowledge to every phase of a project. In that respect, he has much more going for him than the order-taker playing the law of averages.

The basic integrity and respect of the printing industry often is undermined by

inept, haphazard, and sloppy handling. A creative salesman does not permit these situations to develop; he pays careful attention to every detail. He performs a definite service to the entire industry by helping to raise its standards in the eyes of the person who buys printing.

With every customer contact, he reflects a willingness and an eagerness to perform

a service—a specific service. Every assignment he views as a new challenge. Every opportunity to participate in the embryonic planning stages of a project is welcomed because he is confident that it will contribute to the success of that project.

For him, there is personal gain and a satisfying sense of accomplishment. Both are rewarding and gratifying.

Hillison & Etten uses this 8½x15½ form for submitting proposals to customers. Original is on white stock in two colors; square box is blind embossed. Printing trade customs are printed on reverse

PROPOSAL	
HILLISON & ETSEN COMPANY 610 FEDERAL STREET CHICAGO 3 WABASH 2-5400	
	<i>Advertising Printers</i>
<small>WE ARE PLEASED TO OFFER YOU THE FOLLOWING PROPOSAL BASED UPON SPECIFICATIONS AS LISTED BELOW</small>	
<small>NO. OF COPIES</small>	
<small>DESCRIPTION</small>	
<small>SIZE</small>	
<small>PAPER STOCK</small>	
<small>ART WORK</small>	
<small>ENGRAVINGS OR OFFSET PRINTING PLATES</small>	
<small>COMPOSITION</small>	
<small>NOTE: For all changes in print, either wording or style, we will charge in addition to price herein specified, for the number of hours required to make the changes, at our regular rates per hour.</small>	
<small>ELECTROTYPE</small>	
<small>PRESSWORK</small>	
<small>BINDING AND FINISHING</small>	
<small>PRICE</small>	
<small>DELIVERY</small>	
<small>REMARKS</small>	
<small>This proposal is based on and is subject to Printing Trade customs approved and adopted by the Graphic Arts Association of Illinois as set forth on the reverse side hereof, and is also subject to the following conditions: That you will accept or overlook any or all errors in this proposal. That the price quoted above is for an open immediate production and is subject to all applicable local, state and federal taxes, and where the cost of production is increased or decreased before work is completed because of changes in labor scale, cost of materials, government regulations, or taxes (local, state or federal) or other causes beyond our control, the price shall be increased or decreased accordingly. That the fulfillment of this proposal, if accepted, is subject to delays caused by labor difficulties, strikes, Act of God, fires, accidents, government regulations, inability to get materials, or other causes beyond our control. That this proposal is accepted in writing in the space below and returned to us within 10 days from this date.</small>	
<small>ACCEPTED, THIS _____ DAY OF _____ 19_____</small>	<small>HILLISON & ETSEN COMPANY</small>
<small>BY _____</small>	



The design of the new building of the Erwin Printing Co. in Belleville, Ill., is architecturally simple; the building is 35x95 feet and is all on one floor

Small Printer Builds His Own Ideal Plant

- **Raymond Erwin got tired of cramped, dirty quarters so he planned one-floor building to suit himself**

Small printing plant owners are frequently cramped for space, the shop is tucked away in some old building without adequate facilities, and conditions are generally unsatisfactory.

Not so with Raymond L. Erwin, owner of the Erwin Printing Service in Belleville, Ill. But it was true when he purchased the 25-year-old, successful business in 1952. The company was founded in 1927 by Roland Veile and William J. Smith, the latter still with the company.

After four years of suffering in small, cramped quarters, Mr. Erwin decided to build what he considered the ideal small printing plant. So two and a half years ago he moved into his tailor-made plant.

Mr. Erwin planned the building and arrangement of machinery himself to suit his own production flow.

The new building is 95 feet long and 35 feet wide and all at ground level. Besides the business office, Mr. Erwin has a private office equipped with a bar, and a third room for layout and storage along the front of the building. The plant is

completely air conditioned in summer; a large fan will change the air in three minutes during in-between seasons.

The company does primarily letterpress work, although a 1250 Multilith is available for small offset runs. Nearby St. Louis connections handle the larger offset orders. Mr. Erwin's equipment can produce everything from simple business cards to complicated business forms. He stresses layout and design as well as color. As he puts it, "We have a fierce pride in our work and believe if you give good quality and good service you have no problems except production."

Plant equipment includes a Model 8 Linotype, Ludlow, 38-inch cutter, 27-inch



Raymond L. Erwin has own private office with complete facilities, including bar for customers

Miehle, Miehle V-50, Kluge, a small jobber, and the 1250 Multilith. There is also complete bindery equipment. Personnel includes two printers, two pressmen, and one combination office and bindery girl. Mr. Erwin pinch-hits everywhere.

Mr. Erwin is active in several organizations. He is editor of the Elks Club publication, editor of the *Optimist Bulletin*, on the board of directors of the St. Clair Country Club and editor of the club's monthly publication. He's an avid golfer and shoots in the high 70's.

Mr. Erwin's first interest is his customers, and he gives a lot of personal atten-



Even though the pressroom is small, it's well equipped with variety of presses for everything from small business cards to big business forms



William Mohr operates Model 8 Linotype. Mr. Erwin is also operator and sometimes pinch-hits

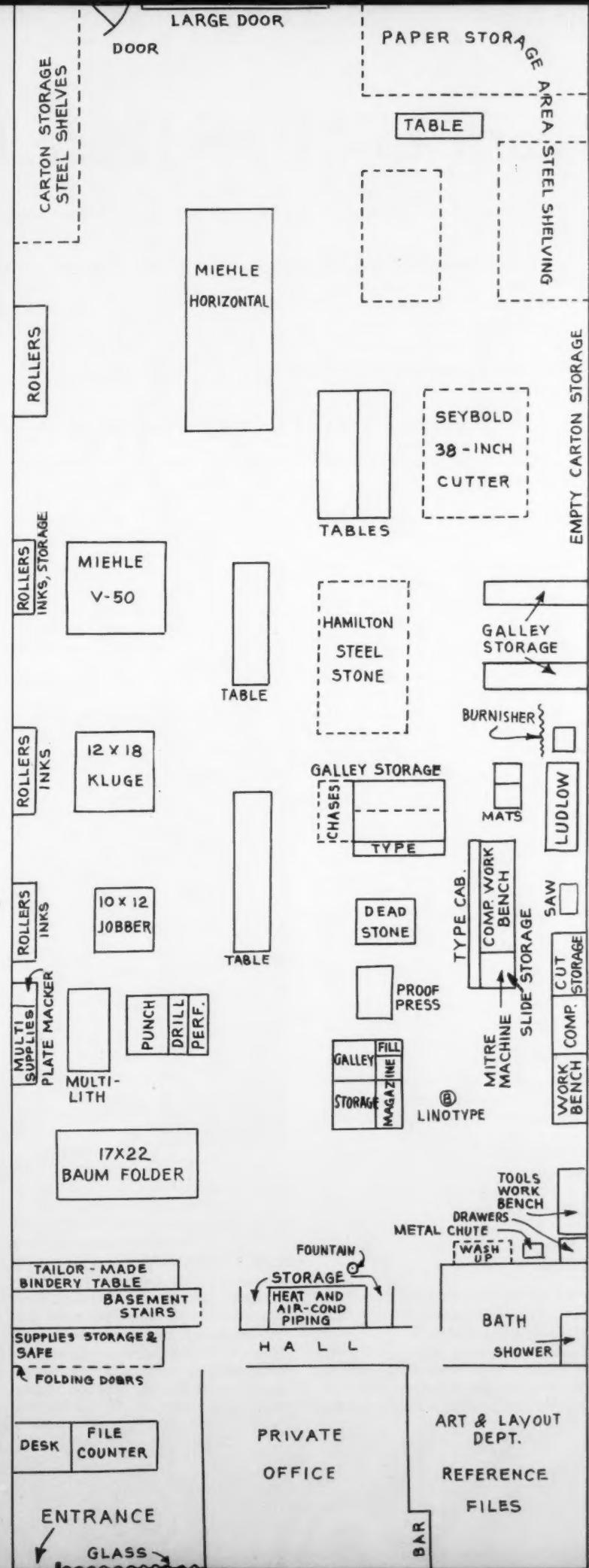
tion to their printing problems. He does a large repeat business, and has such a wide variety of customers that they keep his plant very busy. He does all delivering himself in a small station wagon.

The company does a great deal of creative printing, and Mr. Erwin works closely with a top artist in this field. The head compositor is William J. Smith. Mr. Erwin considers him a creative genius, and they have many conferences on style before a job is started.

Mr. Erwin began his printing career in 1926 at the Lathrop Trade School in Kansas City; he studied all phases of the business. He was graduated in 1930 and then went to work for the *Greenville Advocate*. In 1936 he became associated with the *Belleville News-Democrat*. In 1941 he took a job with the *St. Louis Star-Times* and remained there until the paper went out of business in 1951. He was in the Navy two and a half years during World War II, and all of his time was spent in job printing. He has been a member of the ITU since 1934.

There are five windows five feet from floor on each side of building which is air-conditioned throughout. Acoustical plastering cuts noise. Metal is melted in basement. Rollers are kept in dustproof cabinet. Files are built under counters and an accurate job-filing system is maintained.

Wm. J. Smith is superintendent and "master typographer" as well as one of co-founders of firm



Learn to Make These Paper Tests

- There are many tests that can be made with paper without aid of special mechanical apparatus
- Nationally-known paper authority offers number of procedures you can follow in your own shop

By Charles V. Morris

No special mechanical apparatus is needed for the following tests that anybody can make with paper. True, they are well known and familiar to seasoned practitioners, but often they are forgotten or overlooked and can be of special help at some particular time when the information they reveal is needed.

What can you learn about a sheet of paper when you tear it?

1. You can distinguish the wire side from the felt side. Greatest degree of feathering along the torn edge occurs on the wire side of paper.

Felt, or right side of the paper, is the side that indicates its character. When papers are watermarked, watermarks read correctly from the felt side. The wire side of most papers can be identified by the pattern of the wire of the Fourdrinier papermaking machine. This pattern resembles myriad pin pricks.

2. You can determine strength superiority. Resistance to tear helps you judge comparative strength of papers. The stronger the fiber used in the manufacture of paper, the stronger the paper; the stronger the paper, the more difficult it is to tear.

3. You can determine grain direction. Papers torn along the direction of the grain reveal tear lines which are less jagged than when papers are torn across the grain.

4. You can distinguish papers made on Fourdrinier paper machines from papers made on cylinder machines. Cylinder-made papers when torn along the grain direction show a fairly straight line; across the grain, the tear is jagged. Fourdrinier-made papers, when torn, do not reveal as great a variance in tearing pattern. Nevertheless, the difference is marked enough to distinguish between tear lines with and against the grain; against the grain, tear lines are more jagged.

How can you determine the grain direction of a sheet of paper?

You can identify the grain direction of papers by several methods: (a) by folding—papers, when folded along the grain direction, fold easily and smoothly; (b) by moistening—papers curl with the grain; (c) by tearing—papers when torn with the grain reveal a less jagged line

than when torn against the grain; (d) by stripping—cut two $\frac{1}{2} \times 6$ -inch strips of paper ($\frac{1}{2} \times 12$ " for board) from a sheet of paper at right angles to each other. Lay one strip on the other and hold them both in horizontal position by one end. Put first one, then the other on top. Since paper is always stiffer with the grain than against it, the strip in the cross-direction will bend more and fall away from the other strip.

Papers are strongest across the grain. Paper fibers absorb moisture and swell more in circumference than in length. Therefore, the absorption of moisture causes greater expansion across the grain than with it. That's why lithographers and color printers insist upon printing on papers with grain direction running the long dimension of the press sheet.

Binders control specification of grain direction more than any other group of graphic arts people. That's because binders furnish printers with proper imposition plans for any printing job that is folded or bound into book form. First, because the grain direction of paper in a

C. V. Morris Named Marquardt's Sales and Advertising Director

Charles V. Morris, known nationally as a teacher, lecturer and author of books and trade magazine articles relating to pa-

per, has become director of sales and advertising for Marquardt & Co., Inc., paper merchandising house in New York City. He holds the Service to Industry Award presented by The Navigators in recognition of his after-working-

hours activities, and is honorary chairman and moderator of the group's annual NaviGraphic Forum, which he originated.

He is one of the editors of the *Printing Progress* mid-century report of graphic arts developments sponsored by the International Association of Printing House Craftsmen, and is serving as chairman of the public relations committee for the New York Club's golden anniversary celebration during the International Association's 40th annual convention in September in New York City.

book must run parallel to the binding edge. Second, because the first fold of press-sheets entering automatic folding equipment should be grainwise. The binding is easier; the books always look better, and they will open easier and close more snugly.

Proper grain direction of papers plays an important part in practically every printed job. Some examples are: Grain of papers and bristols that will be typewritten should run parallel to the direction of the platen. Grain of car cards should run parallel to the curvature of the car or bus. Grain of cardboard used for stand-up counter-cards and window cards should run vertically. Grain of tinned calendars should run parallel to the tinning edge.

How can you distinguish pasted sheets of paper—or papers made in layers—from solid sheets of paper?

Papers made on Fourdrinier machines are solid in formation; papers made on cylinder machines are formed in layers; bristols that are made in layers—they're called plies—are pasted.

You can distinguish solid from "layer-made" papers by burning a corner of the paper until it chars. The layers will part and peel free. (Exception—some mills use new adhesive that won't permit the layers to part.)

How can you determine the basis weight of a sheet of paper?

You can determine the basis weight of paper by weighing 2×4 -inch pieces on a laboratory-type scale that is common in paper houses and most print shops. Most paper houses are also equipped with a scale that weighs samples 17×22 , 11×17 , or $8 \frac{1}{2} \times 11$.

How can you determine how many sheets of a given weight of paper will bulk one inch?

Publishers of books consider bulk of papers—pages-per-inch—more important than weight. Remember, too, bulk—pages-per-inch—is of prime consideration whenever catalogs, yearbooks, manuals, or instruction books are being produced.

When a bulk determination scale is not available, use this formula to calculate pages-to-inch: Caliper 8 pages, multiply the amount of points by the given number



Charles V. Morris

of pages, then divide by 8. Example: 8 pages caliper .020. What will 320 pages bulk?

$$320 \times .020 = 6.400$$

$$6.400 \div 8 = .800" \text{ or } \frac{3}{4}" \text{ plus.}$$

How can you test for papers' opacity superiority?

The before-printing opacity is different from after-printing opacity. After-printing opacity, or lack of it, can be traced to penetrating qualities of ink. After-printing opacity is best measured in the laboratory. However, comparative before-printing opacity can be detected by placing a printed pattern beneath the sheet being examined. Some paper manufacturers provide these printed patterns on which are printed rules and geometrical shapes in varying thicknesses.

A first-rate chart is a page from a typesetter's catalog that shows type sizes from 8-point to 36-point and a collection of rules. Testing of this sort is directional rather than conclusive evidence of paper's opacity or lack of opacity.

How can you distinguish papers that contain groundwood fibers—or reused fibers—from papers that don't?

You can identify papers that contain groundwood or re-used fibers with a drop of Phloro-Glucinol. Presence of these fibers is detected when the acid turns the paper red-brown or red-purple.

How can you distinguish coated papers that use starch as the adhesive from papers that use casein as the adhesive?

You can identify coated papers that use starch as the adhesive with a drop of watered-down iodine. Presence of starch adhesive is detected when the iodine turns the coated surface dark blue.

How can you determine the ink-absorption quality of paper?

You can time ink-absorption properties of paper. Cut the paper to be tested into one-inch squares. Drop them face down in a saucer containing raw linseed oil; with a stop-watch time the absorption rate from the moment of impact until complete transparency is obtained. Repeat the test five or six times, using both wire and felt sides. Strike an average.

How can you determine the surface strength of paper?

You can measure surface-strength, or resistance to pull at the surface of papers by using Dennison wax sticks. When the surface of the paper is too weak or the ink is too stiff, the fibers of the paper give way. The surface of the paper is then said to "pick."

The strength of surface can be measured with a series of Dennison wax sticks that record numerically, 2 to 24, the strength of paper surfaces tested. These sticks—like sticks of sealing wax—are heated until waxes become thoroughly softened. Then they are placed on the paper being tested and permitted to cool for five or ten minutes. When the sticks are carefully pulled from the surface of the paper, surface strength is indicated. The number of wax sticks immediately below the stick

the paper surface clings to is considered the degree of pull the paper will withstand on the press—and so the wax number is given the paper. If the wax number is too low for a specific press requirement, the paper is unsatisfactory.

Surface strength and wax number are more important to lithographers than to printers. The nature of the lithographic process of printing is responsible. The pull of blanket on paper is greater than the pull of type or engravings on paper.

British Research Organization Develops Paper Fluff Tester

Following extensive research at the laboratories of the Printing, Packaging & Allied Trades Research Association in Surrey, England, a commercial tester for assessing fluffing characteristics of papers is now in production.

The instrument has shown a high degree of correlation with practical printing conditions, and besides grading papers for their fluff tendencies, it has also proved useful for testing carton and boxboards, and coated papers for surface dust.



PATRA, a British research organization in the graphic arts field, has recently developed a machine to test paper fluffing characteristics. Device will also test cartons and boxboards

Printing experiments have shown that a greater quantity of fluff was removed when paper was run through the machine in contact with a dry offset blanket than when ink and water were present. This is the principle on which the tester works.

Essentially, the instrument consists of two metal cylinders, one being covered with a rubber offset blanket; they are mounted in such a manner that they may be brought into contact under a known pressure. The blanket cylinder is rotated by means of a handle at the side of the instrument, and the rollers are brought into contact by releasing a lever. With the

rollers in contact, five sheets of paper are fed through the nip, with the side to be tested facing the rubber blanket.

The amount of fluff removed from the paper surface and deposited on the blanket is estimated by counting the number of fibers per square inch. Counting is facilitated by a movable lens mounted on the frame of the instrument and by side lighting of the blanket.

The normal procedure is for three repeat tests to be carried out on each paper. Ten counts are recommended for each test, the results being expressed as the number of fibers per square inch on the blanket after the passage of five sheets, whatever the number of sheets fed.

Although five is the usual number, it may be necessary to feed fewer sheets on very fluffy papers; otherwise, the deposit becomes too large to count. When the count rises above approximately 50 fibers per square inch, the assessment can become tedious.

The main application of the tester in the printing industry is for comparing one paper with another for fluffing characteristics. The instrument may also prove useful to papermakers as it enables comparative checks on makings. The assessment of small mill trials is also a simple procedure as the quantity of paper required for test is small, and all papers can be tested under reproducible conditions.

Checking Paper Coating

One cause of scumming of lithographed prints is the removal of the paper coating by the fountain solution. A paper can be easily checked for water sensitive coating by means of a simple test. It is carried out like this:

Apply one drop of water to the paper and after approximately 15 seconds transfer the water to a piece of black paper with three firm finger strokes. When the water dries, any coating removed will be clearly visible.

The amount that can be tolerated can be assessed by comparing the result with previous tests on good and bad papers.



H. S. Crocker Co. of San Francisco specializes in fine color work run in gangs, much of it repeat business. Here Galen Potter, vice-president in charge of manufacturing, and R. J. Rodgers, vice-president and general sales manager, check color or proofs at company plant in San Bruno, Calif.

- S. S. Kauffman has headed plant in San Francisco for 40 years; developed new business methods
- Widely diversified products sell over and over; fine color runs in gangs secret of firm's success

West Coast's H. S. Crocker Co. 102 Years Old, Tops in Production

By Otis Rasmussen

For almost 30 of his 40 years as head of the 102-year old H. S. Crocker Co., Inc., San Francisco, S. S. Kauffman fought a holding action against doing business in the then-accepted fashion of printers and lithographers. Processing orders on the traditional one-at-a-time basis seemed to him to be haphazard, chaotic, and ultimately ruinous.

Nor did this method fit in with lessons of efficient business practice which Mr. Kauffman had mastered in other fields before purchasing the pioneer West Coast printing and stationery firm in 1919 from the Crocker family.

In 1946, however, with his son, Richard N. Kauffman, now executive vice-president, Mr. Kauffman acted on his idea that printing and lithography could be

made to respond normally and profitably to sound methods of manufacturing that were untried in the industry.

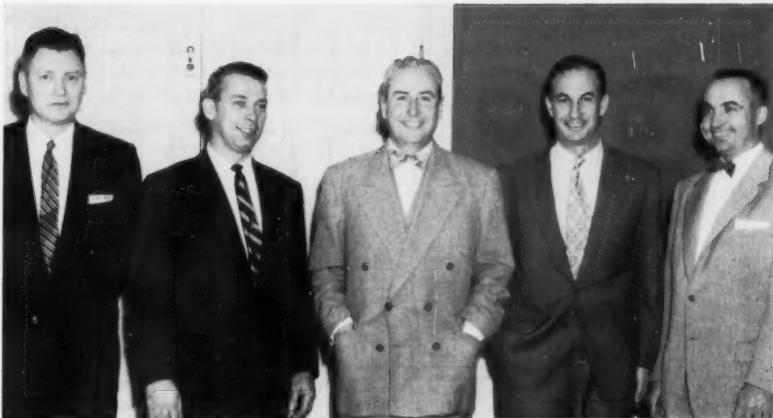
With the assistance of Ed LeVesconte, today a vice-president of Crocker but at the time one of the handful of people in the company who knew what his boss wanted to do, Mr. Kauffman recruited outstanding sales and production men from around the country. Heading this new

contingent are Robert J. Rodgers from Chicago and Galen Potter from the industry locally as vice-presidents in charge of sales and manufacturing, respectively.

A unique transformation began in 1946, with the company moving into almost wholly uncharted waters. When a new and modern plant, occupying four and a half acres, was opened in San Bruno, 15 minutes south of the center of San

Aerial view of 4½ acre main plant of the H. S. Crocker Co. in San Bruno, Calif., 15 minutes south of San Francisco. The company also has a plant in Baltimore and sales offices in six cities





Five members of Crocker management team. Left to right are Galen Potter, vice-president—manufacturing; R. J. Rodgers, vice-president, general sales manager; Ed LeVesconte, senior vice-president; Richard N. Kauffman, executive vice-president; Ray Jacobson, vice-president and treasurer

Francisco by modern freeway, contemporaries were openly skeptical.

Today, however, 73 years young and looking and moving about like a man many years his junior, S. S. Kauffman heads a company whose modern manufacturing methods resemble those in the breakfast food and automobile industries rather than the graphic arts. With a highly organized national sales staff and production facilities geared to three shifts a day in many departments, business is three times what it was ten years ago. This indeed is manufacturing as Mr. Kauffman visualized the printing business when he entered it just 40 years ago this spring.

Mr. Kauffman and his son share offices in the downtown headquarters of the firm, located in one of its four retail stationery and office equipment stores. These are still operated as separate branches of the business. Crocker employs 400 people in its six product divisions, housed in four plants, two located on the West Coast and two on the East Coast. Its network of sales offices covers the United States. Products are sold through every type of outlet.

Many of the widely diversified products sell over and over and over again, like post cards with the Crocker imprint which il-

lustrate everything from the rock-sharp coast of Maine to the smooth sun-warmed sands of Waikiki. Ninety-five per cent of the company's sales are made from a price-book, neat and compact as a sales manager's most delightful dream.

This diversification, plus the intrinsic repeat opportunities which are built into practically all of it, are the twin keys with which the company has opened the gates to successful manufacturing in the printing and lithography fields. But, as Crocker officials will agree, in addition to opening doors, you must have something attractive, novel, and appealing to offer.

Postwar graphic arts progress supplied that something through the full-color offset reproduction process, with inks and varnishes, films, plates, chemicals, and paper products created to match press and other mechanical advances. Today, Crocker is all-out in the business of specializing in full-color reproduction in six different product lines.

Those six product lines, each marketed under the supervision of a product sales manager, include the following:

1. Labels, still the largest single item in the firm's portfolio.

2. Advertising materials, such as point-of-purchase material, as well as products built around color subjects from the company's other product fields.

3. Post cards.

4. Specialties, including mainly heat-seal and pressure-sensitive labels and bag



R. L. Goldman (left) heads Crocker's Label Division. R. N. Kauffman is executive vice-president. Mr. Goldman was president of the Independent Lithograph Co. before its merger with Crocker

tops, for products in a wide variety of industrial classifications.

5. Folding cartons.

6. Greeting cards.

Bob Rodgers, who came to the company nine years ago after a successful career as a printing salesman in the mid-west, is general sales manager. Together with his product sales managers, one for each of the divisions listed above, he directs a staff of 57 men with offices in New York, Chicago, Los Angeles, Portland, Detroit, and San Francisco.

With the exception of salesmen for California Arts, a subsidiary which markets greeting cards through retail stores nationally, these offices handle representation on all products. Some, such as labels, cartons, and advertising material, are sold directly to business firms. Others, notably the firm's post cards, are marketed through jobbers. Company salesmen in these offices handle all products.

Heat-seal and pressure-sensitive products are manufactured on a battery of six four-color roll-fed presses in San Bruno. Folding cartons are produced on equipment installed in 1955 when Crocker acquired the facilities of the West Coast division of Rossotti Lithograph Corp. in San Francisco. These facilities, plus additional new equipment, were installed and are now operating in the San Bruno plant just south of San Francisco.

All other color production is centered on ganged-up lithographic runs on the firm's four- and five-color units in San

Bud Roberts, Crocker's art director, and Ed LeVesconte, senior vice-president, check over some press sheets in San Bruno plant. Color runs are ganged and many of them are repeat business





Much fine color work goes through the plant of H. S. Crocker Co., Inc. Most of it is ganged for economy and production reasons. Greeting cards, advertising pieces, and post cards on coated card stock feature any number of subjects

Bruno and in a plant in Baltimore, Md. The idea of gang-runs may not have been new with Crocker, but by aggressive and consistent selling, Crocker's "Colorform" technique is well known. What is unusual with Crocker is the quality standard which has made the firm one of the "winningest" participants in LPNA and other competitions during the past decade.

Gang runs built around coated card stock will feature any number of subjects for customers in the greeting card, advertising, and post card divisions. There will be everything from strong tags for trouvers to post card scenes of Saskatchewan, portrait subjects from the Blue Boy to Ricky Nelson, menus for restaurants from midtown Manhattan to Kansas City, Mo.

Orders from this multitude of customers funnel through the product sales managers, under Rodgers, to the order department. From there they are routed to the product production managers under Galen Potter, manufacturing vice-president.

Salesmen's price books are arranged so that estimates and delivery dates can be quoted by men in the most remote territories with the same accuracy as by men in the divisional sales office, San Francisco, a message unit away from the plant by telephone.

The majority of work is quoted on a price-per-square-inch basis and delivery dates are standard. Orders which do not coincide with the firm's planned production schedules are not accepted.

Potter's own lieutenants maintain constant contact with one another through daily conferences. The gang-runs are put through so that final deliveries will match sales department promises. All sales executives are supplied with copies of produc-

tion schedules. They are aware at all times of the status of jobs in progress.

Constant use of the company's network of Teletypes keeps all offices fully alert to each day's activities. Bob Goldman, vice-president in charge of the label division, for instance, can tell a salesman in Chicago after a moment's glance at the records exactly where a job is—whether it is being run on presses downstairs from his office in San Bruno or on a press in Baltimore, 3,000 miles away.

Each of Potter's product managers follows his own jobs through the plant. Each, in addition, has jurisdiction over several of the 14 general foremen. These men, as well as working foremen, are encouraged to attend technical meetings, especially those of the Lithographic Technical Foundation. They must participate in a regular formal educational program that covers personnel, time and motion, and other subjects.

In matters concerning quality control, ink formulation, new equipment, color separation advances, technical improvements involving accessories and supplies, inventory control, safety, etc., manufac-

turing at Crocker is on a par with the most advanced standards in the graphic arts industry. Many ideas developed in its own research department are well ahead of techniques employed elsewhere.

The company bends backward in its attitude toward experimenting with new products and trying out new ideas. Potter, the company's key figure in purchasing equipment and specifying supplies, maintains a scrupulously fair policy towards suppliers. Purchasing is strictly on merit, a statement verified by outside vendors. Crocker production officials, in fact, adhere to a strict policy toward accepting gifts or nights-out-on-the-town. Lunches, compliments of the trade, are likewise limited.

In addition to the main plant in San Bruno and the second offset plant in Baltimore, the company operates two imprint facilities, one at Seal Beach in Southern California, and the other, newly-installed, at Englewood, N.J., in connection with the manufacturing of California Artists greeting cards. The carton, letterpress, and specialty division production facilities are in the San Bruno plant.

With plants spread out like this, and with facilities in each somewhat dependent on facilities in others, it is obvious that a good deal of modern interplant handling, such as the use of air express, is inherent in operations.

In addition, of course, a good deal of crossing over between the lines of the various sales divisions takes place. This is due largely to the applicability of subject matter in the company's library of color separations to new uses. For example, scenic views procured and processed originally for the post card trade may suddenly

Crocker's composing room is among most modern on Pacific Coast. Employees in key positions are encouraged to attend technical meetings, especially of the Litho Technical Foundation



Crocker's five-color press produces some of finest color work in this country. Company specializes in full-color reproduction in six different product lines. Post cards are marketed through jobbers; sales offices handle all product representation

become the main visual treatments in a group of elaborate full-color brochures for airlines, travel agencies, resorts, and hotels. Savings for the latter through the Colorform technique plus the availability of separations are obvious and attractive.

Similarly, greeting card reproductions, involving some of the best of the fine art available in this country, have been re-



Al Worner (left), San Francisco Printing Week chairman, presents S. S. Kauffman with "Bennie" during this year's Printing Week activities. Mr. Kauffman has been Crocker president 40 years

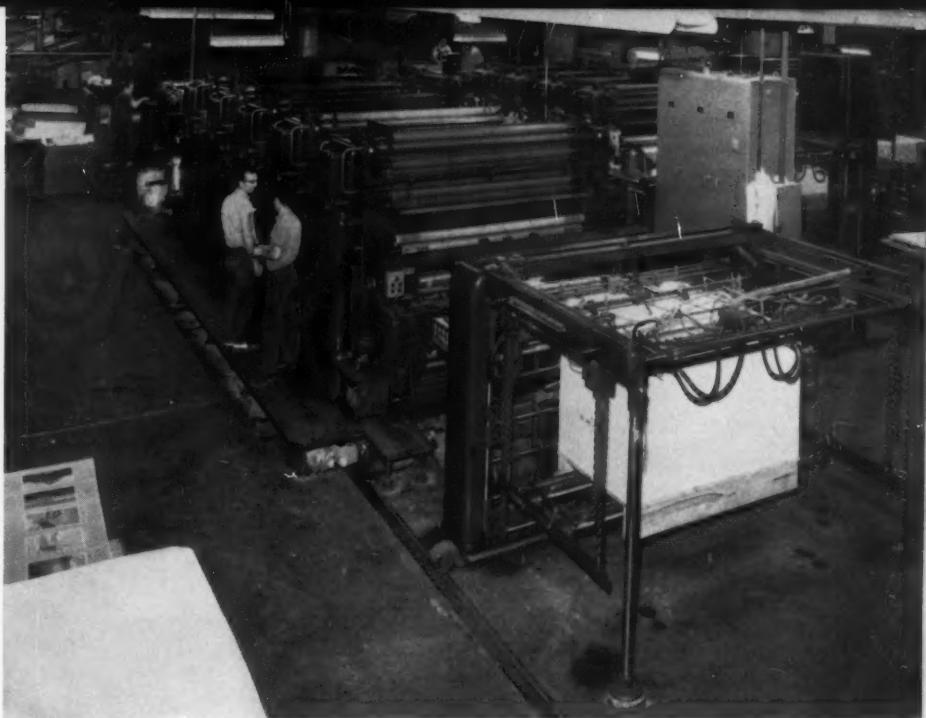
issued for art galleries on orders taken by the advertising department.

Thus the twin keys with which H. S. Crocker Co., Inc., has unlocked the doors to profit opportunities in printing and lithography act upon one another to increase these same opportunities.

To support its sales program, Crocker uses the modern tools available to the manufacturer. National competitions are used as a show window in which to exhibit the firm's quality work. Showings at gift and other market events and conventions are an important part of the sales program.

Each division is supported by trade magazine advertising and a consistent pro-

Heat-seal and pressure-sensitive products are manufactured on battery of six four-color roll-fed presses in San Bruno plant. Folding cartons are now produced in Rossotti plant in San Francisco



gram of direct mail and publicity. Fred Keast, who retired this spring, had acted as advertising manager for the firm and also handled the job of sales manager of the advertising products division.

Retiring along with Keast was Ted Cronenwett, another veteran Crocker advertising products salesman. These changes leave Roland Meyer as the remaining veteran of a staff of creative printing salesmen who, over the years, made Crocker printing and lithography a household word among businessmen in the West.

Under the Kauffmans and Rodgers, and supported by broadened manufacturing facilities operated by Potter and his men, the modern firm has spread that reputation nationally, along the lines which Mr. Kauffman envisioned 40 years ago.

H. S. Crocker Co., Inc., started in a tent in Sacramento, the hub of the California mining country, in 1856. Henry S. Crocker, who gave the firm its name, was a cousin of Charles Crocker, one of the Sacramento merchants who, as the Big Four, built the first transcontinental rail-

road, and several of the greatest fortunes in America.

H. S. Crocker Co. specialized in forms and mining company stock certificates at the start, although in its first year it also produced the state's first lawbook.

In 1871, Crocker opened a plant in San Francisco. As the state's population and industries expanded, Crocker's stationery and printing operations grew.

The first large-scale expansion, beyond printing and stationery operations, however, followed S. S. Kauffman's acquisition of the company. In 1922, the Union Lithograph Co., with plants in San Francisco and Los Angeles, entered the Crocker domain. Sales departments functioned as autonomous units, however, until 1936. From then until 1948, the firm marketed its label, display, and other commercial printing and lithography under the name Crocker-Union. The Baltimore plant was started in 1937.

Diversification started in earnest in 1939, when the company anticipated the

(Concluded on page 96)





Left above: Placing the base unit on the blanket cylinder. Center: Zeroing the micrometer dial. Right above: Making the measurement on the bears

Gauge Checks Accuracy of Plate and Blanket Packing

Accurate packing of plate and blanket is an absolute must for good presswork. And, with the increasing use of fine-grain and grainless bi-metal, deep-etch and pre-sensitized plates, the need for accuracy has become even more critical.

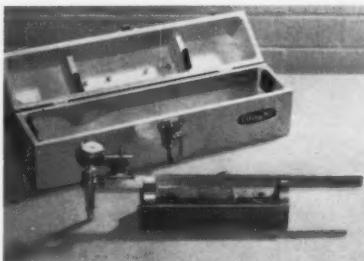
Errors of only a few thousandths of an inch can greatly reduce the life of a pre-sensitized plate and can seriously affect the quality of the printing form from any grainless plate. Dot slur is a common trouble that can be caused by overpacking or an incorrect relationship of packing between the plate and blanket.

Mealy, wormy looking halftones are frequently caused by underpacking. This trouble is especially noticeable in halftone tints with connected dots. The unconnected dots print satisfactorily, but the heavier tints do not. The trouble is often blamed on the ink or the paper, but the real cause is often underpacking.

It's not easy to do a precise job of packing the plate and the blanket. Correct blanket thickness is especially difficult to measure. In the past, we could never be sure of the measurements because the rubber compresses, the blanket is flexible, and many pressmen use a machinist's micrometer to measure the thickness.

The machinist's micrometer is designed for rigid metal objects. It doesn't do a

Adapted from *Lithographic Technical Foundation Research Progress No. 42* (January, 1959).



New magnetic gauge checks packing accuracy

satisfactory job of measuring materials that compress. No two men, using a machinist's micrometer to measure the thickness of a blanket, apply exactly the same pressure. A ratchet helps so long as the same micrometer is used. But no two ratchet micrometers are alike.

Electric and magnetic thickness gauges such as the G.E. Thickness Gauge Type B are also available. They are accurate from about 5 to 10% of the total thickness of the material being measured and may be used to measure the thickness of some lithographic plates. On compressible and thicker materials such as blankets, however, a possible error of 5 to 10% is too much to adjust blanket packing.

There is still another question: How much blanket thickness is lost when the blanket is stretched around the cylinder?

Accurate blanket-thickness measurements became possible a few years ago

with the development of the LTF Blanket Thickness Gauge. This is a specially designed bench micrometer with a weighted platen. It always exerts the same pressure on the blanket and thus gives very consistent readings.

This instrument provides much greater accuracy in measuring blanket thickness and simplifies the selection of the proper packing sheets. However, it cannot do the entire job of making sure that the plate and blanket are installed to the correct height on the press. This is especially true after the press has been run for a few hundred impressions.

Packing sheets are compressible. We have found that their thickness can change after the start of the run and thus upset

Litho Technical Foundation thickness gauge



Left: Making run-out check for parallel. Center: Final check for parallel on other side of base. Right: Use paper under base when measuring plate height



Typographic Scoreboard

the most careful preliminary calculations. So, as a double check on the packing job, LTF has suggested the use of a packing gauge. One, designed some years ago, consisted of a precision-ground steel bar with dial-type micrometer fastened at one end.

In use, the bar was placed on the blanket or plate and the dial reading was zeroed. The bar was then moved to the side of the cylinder so that the plunger that operated the indicating needle was on the cylinder bearer. The dial reading then showed the difference in the height of the blanket or plate and the cylinder bearer.

The idea behind this instrument was good, but it had the same type of drawback that a machinist's micrometer has. The reading shown by the packing gauge could vary according to the amount of pressure used to hold it against the blanket. It is seldom that any two men use the same pressure or that the same man used the same pressure at different times. Also, measurements varied if the bar was not held absolutely flat on the blanket and exactly parallel with the cylinder.

Recently a new improved type of packing gauge has been invented by F. C. Wildeman of Madison, Wis., and developed by Colwell Litho Products in co-operation with the LTF Research Department. This new instrument has a base equipped with powerful permanent magnets. When placed on steel cylinders, the base of the instrument clings tight, and the pressure against the plate or blanket is always the same.

With the base in position, a steel bar with a dial-type micrometer mounted on one end is inserted in slots in the base. The plunger under the micrometer stem is allowed to rest on the blanket or plate, and the dial reading is set at zero. The bar is then slid sideways in the slots in the base so that the micrometer stem rests on the cylinder bearers. The micrometer reading then shows in thousandths of an inch how much above or below the bearers the plate or blanket is.

A major drawback with previous instruments has been difficulty in getting the base on the cylinder exactly parallel with the cylinder. This new instrument has a wide hollow base with tapered edges. It wobbles if it is on the cylinder out-of-parallel. It can be placed on the cylinder very close to parallel by moving the ends back and forth until it becomes solid and wobble-free.

To check and adjust for exact parallel, the bar and micrometer dial are zeroed. Then the bar is slid out onto the cylinder. Any increasing difference in the micrometer reading when it is close to the base and as it is slid out to its fully extended position shows a slight out-of-parallel condition that is easily corrected.

As a final check for absolute parallel, zero the micrometer when it is on the left

(Turn to page 96)

BY J. L. FRAZIER

• Subject: "The Saturday Evening Post" •

Issues of April 18, 25, and May 2

Type Faces Employed

Century Schoolbook (T)	27
Century Expanded (T)	6
Century Old Style (T)	4
Century Schoolbook Bold (T)	2
Garamond Old Style (T)	9
Baskerville (T)	9
Baskerville Bold (T)	1
Caledonia Bold (T)	5
Caledonia (T)	6
Bodoni Book (T)	4
Bodoni (M)	3
Times Roman (T)	6
Bookman (T)	5
Fairfield (T)	5
News Gothic (M)	3
Kennerley (T)	1
Granjon (T)	2
Fortune (M)	1
Fortune Bold (M)	1
Vogue (M)	1
Vogue Light (M)	1
Stymie Medium (M)	1
Franklin Gothic (M)	1
Craw Clarendon (M)	1
Sans Serif Light (M)	1
Venus (M)	1
Electra (T)	1
Cochin (M)	1
Modern Roman (T)	1
Photolettering (T)	1
Ads set in traditional types	95
Ads set in modern types	16

Weight of Type

Ads set in lightface	87
Ads set in boldface	16
Ads set in mediumface	8

- Once again your Scorekeeper is hard put to nominate two full-page ads in issues checked which he can defend all down the line as "Best Conventional" and "Best Modern." Unfortunately, some sound modern devices developed during and after the era of the superficial ones of deep blackness, slanting lines, cubism, etc., have, in turn, faded out. A simonpure conventional or modern ad wasn't found this time. Let it be said that the blending is all to the good. Two attention-compelling, readable, function-

Sixteen of full-page and larger advertisements checked in this analysis are not included in the foregoing tabulations because three are completely hand-lettered—two in traditional styles, one in modern—and 13 in a mixture of styles without one dominating sufficiently to warrant classification. The 16, however, are included in the tabulations of Layout, Illustration, and General Effect which follow and play a significant part in the complete analysis. It should be noted that the display of 29 advertisements credited to traditional types in the list of "Type Faces Employed" is in type of modern character, while only one credited to modern type is topped by display of traditional style. More advertisements in the three issues checked are, therefore, modern than the total in that tabulation indicates. To see to what extent type is depended upon for the "new look" note in the tabulations which follow how very few involve modern layout and illustration as compared with the number credited with being modern, *all* factors considered.

Layout

Conventional	100
Moderately modern	26
Pronouncedly modern	1

Illustration

Conventional	112
Moderately modern	14
Pronouncedly modern	0
No illustration in one advertisement.	

General Effect (all-inclusive)

Conventional	58
Moderately modern	68
Pronouncedly modern	1

ally top-grade pages are shown below. Extended display across top and reversed in illustration of ad at left is representative of a prevailing *mild vogue*, considered modern, but it is not dominating; so, "with tongue in cheek," as it were, we name it "Best Conventional." Though no invention paralleling modern devices such as accenting the vertical, contemporary great use warrants designating the bleed-off as modern. So, despite fact other elements, picture and type, are traditional, we name second "Best Modern"



Build Right and Reduce Your Costs

- Plan for increased efficiency through modern building methods when expanding to a new plant
- Transportation, expansion, labor, resale must all be considered before ground is broken

By Charles W. Latham, Offset Editor
Inland and American Printer and Lithographer

A healthy business is bound to grow. It will grow in proportion to the capacity of its management. It may grow in product quality and it may grow in production speed. Usually it also grows in size of equipment and number of units. This means it must expand floor area.

Some people feel that there are certain hazards in the operation of a very large plant. They feel that a small plant can change its type of work or its equipment more easily. Its location can be changed more readily if traffic or other conditions become critical. The small plant can also have many of its operations done in trade shops, giving it flexibility.

On the other hand the small shop is apt to serve fewer customers, and a turnover in accounts will leave serious gaps in production. It also has a limited number of employees. Nearly everyone in management and some in production will have to handle more than one job. The plant can be crippled if it loses a man or if someone is sick. Furthermore, good scheduling and production control are lost when too much work is done by trade shops.

Always Warning of Changes

Larger plants are managed by men who have learned to delegate responsibilities. The large plants that have remained successful are managed by men who study trends and make the proper decisions. Nothing in this business ever happens overnight. There is always ample warning of a decided change in trend.

The transition from stone press to rotary took 20 years. The switch from direct presses to offset presses took another 20 years. Hand transfer changed to photo-composing. Crayon work was discontinued in favor of halftone camera work. But no one was hurt who could see these trends and accept them. There is always plenty of time to make a change. The big fellows can ease into a change just as easily as a small shop, and with less shock.

At some time during the life of nearly every business a change in size is considered. Expansion may have been provided for when the business was started, but few firms are able to provide and hold sufficient space for real growth. Sooner or later they must move to larger quarters, build a new building, or find more floor space in their present building.

As soon as it becomes apparent that something must be done to relieve a cramped condition, work and planning should be started on a new layout. Here is the opportunity to obtain a plant arrangement that will cut costs materially, not just provide more room to move around in. The company should plan an arrangement of offices, departments, and equipment that will save time, mistakes, spoilage, and annoyance.

For those who are planning to build there are many factors involved that can lead to lower costs. Their control of conditions is almost unlimited. For those who are just moving into larger quarters or rearranging present quarters, many of the suggestions made here can apply.

Many Possible Locations

The geographical location of a plant may be chosen according to market, availability of manpower, transportation, bulk of product, distribution of product, etc. The present trend seems to be to get out of large metropolitan districts. Transportation, communication, and housing developments have made this feasible. It is becoming more common to find plants 50 or 100 miles from congested cities, with their sales offices in two or more key towns.

Management members must first pick the general area for the plant. Then they can look for a specific location. They should look into shipping facilities, labor market, housing, shopping conditions, travel distances, and parking facilities. Workers like to live in suburbs where

schools and shopping centers are adequate. They like to drive to work and have a place to park their cars.

It was once necessary for producers of bulk products to be located near a railroad. Today so much shipping is done by truck that this is no longer important. Oil, coal, paper, and products may all move by truck. Rail sidings are expensive, and many have been abandoned. It is better to look for unrestricted property near a good highway. The location should be in a neighborhood that is or promises to be a well arranged and orderly commercial area, not one that is on its way down. People like to work where the atmosphere is pleasant outside as well as inside. It is depressing to go to work in a run down tenement or junk yard area.

The location must be checked for adequate water and sewage facilities and for electric power and fire protection. The insurance man must be consulted. Management should check on transportation for those who do not drive to work. Crowded public conveyances or more than a five-minute walk should be avoided. The plot must not only be well located but it must be large enough for future expansion and a large parking lot.

Check Site With Architect

Of course a good idea of the size of the building is necessary before the plot is chosen. Then do not make a final decision until the architects and engineers have looked it over. They will check on local restrictions, trends, possible future assessments, and proposed highways. They will

Offset Men Who Get Skin Disease Should Transfer

Job transfer is at present about the only treatment available for printers suffering from "chromate dermatitis."

Skin disease is an important occupational hazard of lithographers, affecting from 5% to 10% of those employed in the reproduction of color photographs by high-speed printing presses.

Such skin disease, called "chromate dermatitis" because chromic acid derivatives are believed to be the major factor in the disease, is difficult to prevent and control.

In a study of 100 men, Northwestern University doctors found that many chemicals, not just chromic acid derivatives, cause dermatitis. It takes about five years for a pressman, who uses many chemicals, to develop dermatitis, while it takes 15 for a platemaker, who uses only a few.

Protection by using rubber gloves or creams has been found to be unsuccessful, mainly because their use makes the handling of materials cumbersome.

However, the doctors believe that the dermatitis could be controlled to some extent by some safety engineering methods which would minimize any contact with known hazardous chemical agents; by research toward the development of materials to replace those with known undesirable effects, and by further research into the possibility of repelling, neutralizing, or separating chromate when it comes in contact with the skin.

But until such measures succeed, transfer to another job is about the only way of helping printers who suffer from lithographer's dermatitis, the doctors said.

check a lot of details that would probably be overlooked by someone unfamiliar with this type of project.

The final size and shape of a new building should be determined only after the plant's interior is completely laid out. A fairly good estimate of size can be made by assembling templates of departments, or by deciding that the present plant is to be expanded a certain percentage right away and another percentage later.

When deciding upon details of construction, the pressroom is a good place to start. Make a rough layout of a pressroom that will have ample space for the present and near future. Then space your presses and design your bays so that larger presses may be moved into spaces vacated by smaller presses. Watch the trends. There is activity now in five- and six-color presses. Perhaps your line of work may take you into multicolor web presses. Don't get caught with an obsolete building or one with bays too small for future machines.

Open Space Is Important

Allow enough space between presses for the passage of electric lift trucks carrying skids of paper. Remember that the larger presses use larger skids of paper. Crowded aisles slow down production and run up costs. Using bays that measure 18x26 feet may increase your roof cost, but that cost is spent only once.

Crowding results in a cost that never ends. It is true that every square foot of floor space may cost a dollar and a half per year, but a crowded condition may require two extra men on the floor.

It is best to do all planning, shifting of templates, and changing before and during the blueprint stage. Do not sign a building contract until every last detail has been considered and talked out. Don't be in a hurry. Be sure that nothing will require changing after the contract is signed. Changes can be made in blueprints for pennies, but even small changes made after construction starts may cost thousands of dollars. Contractors are very obliging about making changes. Changes are not in the contract and you are stuck for whatever they decide to charge you.

Your building should be the pillar and truss type. The roof or second floor should be supported by posts and bridge-type steel rather than inside walls. You may want to move or eliminate certain walls at a later date, and if they are used as supports, a change will be costly.

Walls or partitions of brick tile or steel can be moved. Even fire walls can be changed if they do not support anything. Some change in the industry or your line of work may make it necessary to move the plant again. Your plant will be more marketable if it can be adapted to another business. Buildings with the production areas all on one floor are most popular.

The roof is important. It can be a large part of your building maintenance cost.



The heating and air conditioning costs are both affected by the roof. A large part of your heat is going to be lost through the roof in the winter. Also a large part of your unwanted summer heat will come in through the roof. Be sure your specifications call for one of the new tight, fire-proof, insulated roofs.

If skylights are desired they should be of the sawtooth variety, with perpendicular glass, double sashed. The only advantage of slanting glass skylights is that you get more light per square foot of glass. This is too small a compensation for the drawbacks of higher maintenance costs and dripping condensation.

Cement-finished, concrete floors leave much to be desired in the way of comfort, maintenance, and dusting problems. The steel wheels of lift trucks soon powder the surface. Composition wheels make trucks difficult to push and should only be used when all trucks are electrically powered.

Wood Block Makes Good Floors

A good grade of wood block for all floors that bear heavy trucking has been found satisfactory. Wood blocks, properly installed on smooth, level concrete has the insulating and moisture resisting qualities needed when floors are laid on the ground. The heat loss and moisture trans-

mission of plain concrete increases the load on the heating system in winter and on the dehumidifier in the summer. Blocks will retain their bond better if the concrete is waterproofed with an asphalt emulsion.

Wherever heavy machines are used, it is well to lay the floor on a well rolled cinder bed. The ground should, of course, be bearing tested so that the proper thickness of floor will be laid. It should also be well drained. When properly designed, the floor load will be ample for any kind of machinery, and vibration will be held to a minimum.

Concrete and Cinder Blocks

Floors in other departments may be concrete with wood surface or asphalt tile covering. If these floors also lay on the ground, the concrete must be thoroughly waterproofed or asphalt topped.

For one-story buildings cinder blocks make excellent outside walls. They have much higher insulating value than poured concrete or brick. They take a stucco or cement facing and are easily waterproofed.

Steel sash for the windows has the drawback of condensing moisture on the inside in cold weather. This causes rust and makes maintenance a problem. If

(Turn to page 149)

I Had to Pry to Find Out What My Customer Wanted

Customer's PR man had grandiose ideas but they didn't

fit his small budget; I had to dig for more information

By **Felton Colwell**

President, Colwell Press, Inc.
Minneapolis, Minn.

It takes a lot of prying sometimes to dig beneath what a customer tells you to find out what he really wants. Failure to do this digging can often result in a waste of time and money.

An excellent case in point happened to me in the depression '30's. A prominent public relations man called me in, along with other printers, for an assignment.

He had been given the task of preparing a book to honor a 51-year employee of a Minneapolis company. The company was planning to use the book as a public relations tool, both with its employees and the general public.

The PR man explained the assignment his client had given him. He then asked each of us if we would create and submit a layout before the order was placed.

In his enthusiasm over the project, the public relations man gave the impression of having perhaps a \$10,000 budget, and left us with the feeling that we were to go all out in its design. His brief description indicated that my artist was free to design the book however he thought it should be.

Something told me, however, to resist the temptation to dash back to the artist. Instead, I sat down with the customer to dig for more information. First, I was quite surprised to find out that he had a firm and definite budget of \$2,000.

What surprised me even more was that he had quite definite ideas on the format and appearance of the book. He wanted merely a booklet 6x9 inches in size with "After 51 Years" across the cover.

When I returned a few days later with my dummy, my customer was very well pleased. We received the order and produced it profitably within the budget his client had imposed. And I had invested only \$16 in the original dummy.

Later, I saw some of the other dummies submitted by my competitors. It was obvious from their elaborate nature that each had spent as much as several hundred dollars, and each was most attractive. But none would fit within the budget.

This article is the fifth of a series of case histories on selling printing and related services by John M. Trytten, to whom outstanding members of the printing sales fraternity have told their stories. Sales ideas and fundamentals brought out are directly applicable to day-to-day selling. Mr. Trytten will welcome comments and suggestions for additional case histories. Write him in care of this publication.

These other salesmen had wasted not only their own time, but that of several expensive artists. Why? They didn't know at the time that they were riding off in the wrong direction, but they could have known!

Unfortunately (for them) the customer's enthusiasm for his project had unduly communicated itself to them to the point where they felt that "no holds were barred." Here was a job where they could really show their stuff, give their artists carte blanche, and produce a book they'd be showing samples of for years.

Absorb Enthusiasm Carefully

Admittedly, you must be able to pick up your customer's enthusiasm for his work. But never to the degree that you are blinded to the cold hard facts every printing job is based upon—budget, format, objective.

There is no better way to keep from being so blinded than to ask questions. It is far better to risk the customer's momentary impatience by asking too many questions than to lose an order and look silly later just through avoidable ignorance of what the customer wanted.

Why should this digging beneath the surface be necessary? Is it not just common sense for the customer to be specific about his requirements? Is it not fair to be frank? Actually, there's more to it than that.

In the first place, remember that you and your customer are looking at the job through two different sets of eyes. Whereas a \$2,000 budget may seem to him a tremendous sum with which he can do almost anything, you may realize the practical limitations such an amount forces on what you can do.

At the other extreme, the customer may just be in a hurry. The job to be done looks so clear to him that in his haste he fails to realize how little you really know about it. Your only recourse here is to ask questions until you know what you need to know.

Then there is always hope—often unfounded. For example, the customer may know deep in his heart that his budget won't permit an elaborate job, but he hopes, nevertheless, that some printer will come up with the miracle answer—the Cadillac at Chevrolet price.

Or he knows his own boss has definite ideas as to design or format, but again hopes that some printer's presentation will be so good, so outstanding that the boss will accept it and make him a hero.

Then there is the customer, not sure of what data you want, who is waiting to be asked. If you are timid, or worse, cocksure about what you think he wants, you hurt yourself badly by dashing off to the plant. The smart salesman knows what questions to ask and asks them. He thus leaves the customer with the feeling he knows what he's doing.

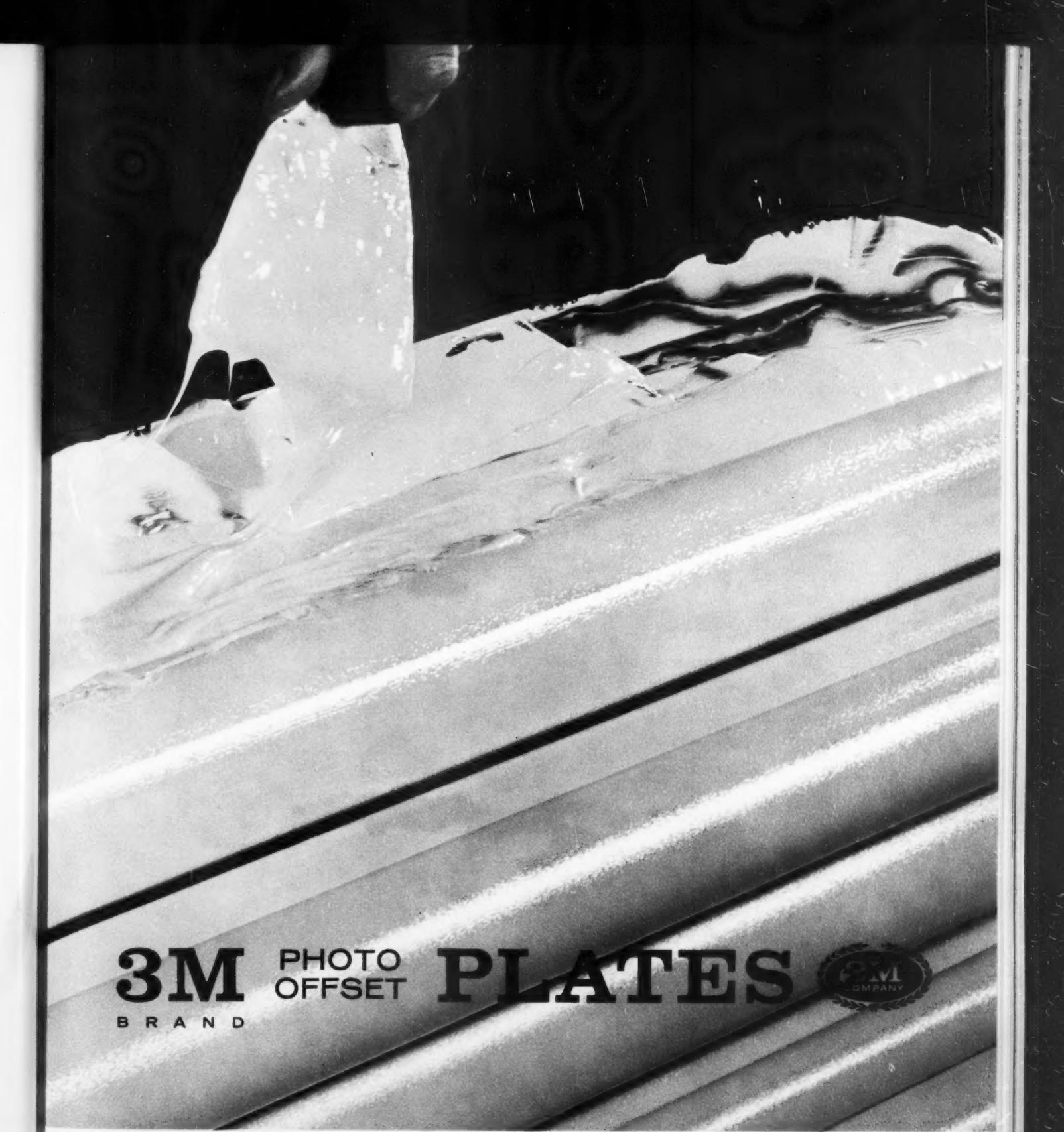
It's axiomatic that the best way to get information is to ask a question. Let's add that the sooner you ask, the less time and money you waste, and the more sales you make.

FELTON COLWELL joined the Colwell Press in 1920 as a Linotype operator. In 1925 he entered the sales department, and in 1927 became secretary of the company. In 1934 he bought the major interest in the firm and has been president since that time. He is also president of a subsidiary, Lithocraft, Inc., formed in 1945.

Active in both civic and trade affairs, Mr. Colwell was the 1957-1958 president of the Research and Engineering Council of the Graphic Arts Industry. He has been a board member or officer of many trade organizations and was awarded the A. F. Lewis Memorial Award as 1957 Man-of-the-Year in the Graphic Arts.

Mr. Colwell has served as president of the Minneapolis Area Chamber of Commerce and on the boards of numerous civic, college, and service groups.





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BRAND

PHOTO
OFFSET

PLATES



PROOF:

**Quality lithography
depends on the plate**





**Vivid color
reproduction...
no toning!
no scumming!**

With 3M Brand Photo Offset Plates on the press you get consistently brilliant results—like those shown by the 4-color illustration on the preceding page. Rich solids, sparkling highlights, finest details—all reproduce faithfully with no trace of scum or tone.

This performance is standard on every job. That's because these flawlessly-smooth aluminum plates are chemically treated under precise conditions and control. With this completely standard uniformity from plate to plate, ink and water balance is easy to get and to maintain.

You'll want this quality and dependability working for you. So call your supplier now. He'll gladly demonstrate the many ways 3M Brand Photo Offset Plates add quality and profit to your jobs.

Dependability wears a 3M label.

Plate costs are only 1¢
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THE PROOFROOM

By Burton Lasky

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Proofreader Can Help Designer to Fulfill Intentions

- Good typography involves more than type specifications and page layouts
- Initial letters, properly used, can enhance looks of the printed page
- Proofreader must also watch bad typography in the body of the text, too

Most proofreaders think of typography only in terms of type specification and design, functions which are not ordinarily their responsibility. However, a conscientious reader can help to carry out a designer's intentions, whether in a small mailing piece, pamphlet, catalog, or book.

Good typography involves more than just the specification of type and the layout of pages. Designers themselves sometimes forget this simple proposition. An initial pleasing impression is often destroyed by typographical irregularities within the text. It is in this area that the proofreader can play an invaluable role.

Initial letters, properly used, can greatly enhance the appearance of a printed page. When they are handled sloppily, the effect is exactly the opposite. A typographer may specify a particular initial and assume that it will be set up correctly. It is up to the proofreader to see this is done.

A stick-up initial should align with the bottom of the following letter. The alignment is likely to be off unless the compositor is careful because sometimes there is a difference in the size of the shoulders of the initial and the body type. Initials T, V, W, and Y should be notched at the bottom to avoid the unsightly space between them and the following letter.

Two- or three-line initials should be aligned at the top and bottom. This is often difficult because of the varying heights of letter designs within the same body size. Any unavoidable misalignment should be at the bottom rather than at the top.

The letters immediately following an initial are usually in either caps or small caps. These must be watched for consistency. Be sure that one initial does not have caps following and another, small caps. The number of words to be capitalized may vary considerably. Visual consistency is the important consideration.

The last point about initials concerns the inclusion or omission of opening quotation marks. Some typographers de-

liberately leave them out before an initial, but the proofreader should assume that they are to be omitted only if he has specific instructions to that effect. The designer is often unaware that such a decision is required.

When they are used, quotation marks should be on a body at least one size smaller than the initial. For editorial reasons, my own preference is to include them. Not all quotations are self-evident, and a reader may occasionally be misled when the opening marks are omitted.

A typographer may specify and lay out every detail of a job, but he cannot control the actual composition. His instructions are likely to be followed as far as display lines and general spacing are concerned—although the proofreader should check these too—but he cannot anticipate bad typography in the body of the text. This is the proofreader's responsibility.

Ralph E. Mitchell (c.) retired recently as composing room foreman of the F. A. Bassette Co. of Springfield, Mass., with which he had been affiliated since 1905. At a luncheon honoring him, Mr. Mitchell received a clock from his fellow employees presented to him by Benjamin Bartlett (l.), who succeeded him as composing room foreman, and by Mrs. Kathleen Paige, supervisor of the proofroom



A certain amount of uneven spacing is of course unavoidable in machine composition, but in good work it should be kept to a minimum. There is seldom any reason for the word spacing in the last line of a paragraph to be radically different from that in the preceding line.

Lines that are set with wide spaces between words often fit together in such a way that a number of the spaces are in vertical alignment. These "rivers" should be noted by the proofreader. In fine work, the lines should be reset.

Excessive hyphenation also comes under the heading of bad typography. No more than two consecutive lines should be allowed to end with a hyphen. This applies, of course, to quality printing. However, four or more hyphens in a row should be noted in almost any kind of work.

Most typographers are grateful for this kind of attention to their jobs. A proofreader who is aware of the niceties of design—and knows how to apply his knowledge tactfully—soon achieves a reputation as a workman with unusual and outstanding ability.

PROMOTION FILE

By HARRY B. COFFIN

There are now over 4-million businesses in the United States, most of which use printing in some form. There are, roughly, 40,000 printers, making an average of 100 customers per printing plant.

Some big plants have 500 to 1,000 customers, or more. Many small (one- or two-man) plants are kept busy by 50 customers or less. Some very big plants are fully occupied with one account. Often these are "kept" plants owned by insur-

4 Idea Sketches
Use four sketches with captions below. Print same size or reduced (line cut or offset) for your promotions!

ance firms, schools, utilities, government units, and so on.

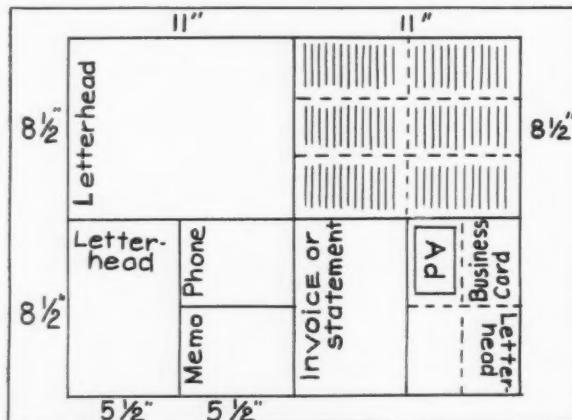
Almost any commercial printer can, with more intelligent effort, increase his yearly net income simply by using his employees' time and his equipment to better advantage. But in most cases his first step requires more sales effort.

You can attract new customers and do more printing for each one you now have if you show more people more ideas for

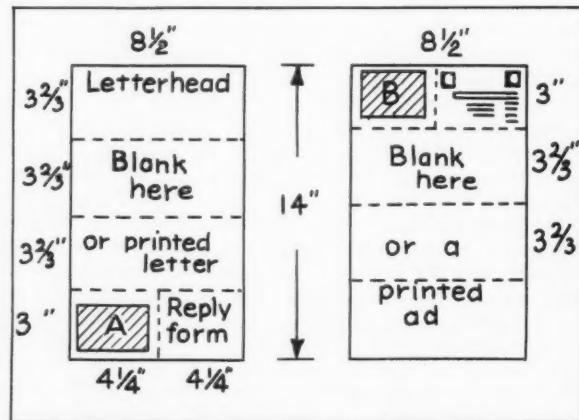
more printed pieces that will save them time and money, or make more sales for them.

True, some of your printing prospects can make more net profit by cutting their present printing costs. In that case perhaps you can design one new form to replace two they now use, or run several forms on the same sheet and then cut them apart (see the upper left Idea Sketch). Such ideas may get you new business from ac-

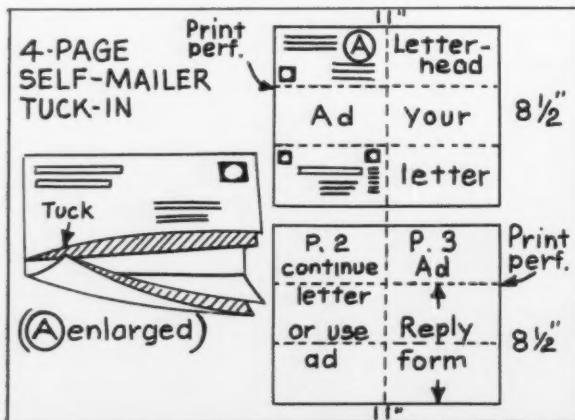
The four captions below are addressed to the printing buyer



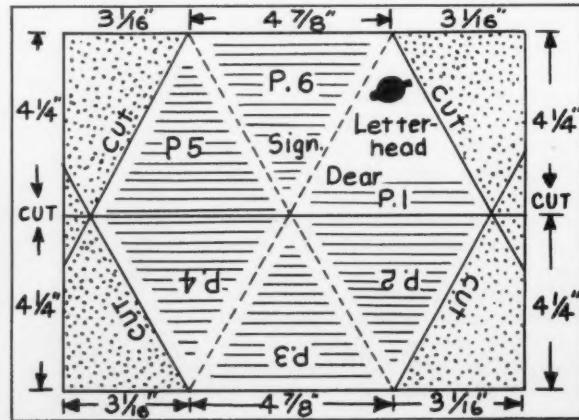
7 FORMS IN 1—We can print one side of a 17x22 sheet for your letterhead (8 1/2x11 inches), half-sheet letterhead, quarter-sheet memo form, phone message form, invoice or statement, business card-French-folder (with two panels for a memo, quotation, etc., an ad, and four panels on the reverse side), and a six-page folder that is printed on one side and folds to 2 1/2x5 1/2 inches



A LETTER-FOLDER-REPLY FORM we can print for you is 8 1/2x14 inches on bulky bond paper. Three-inch panel added at the bottom of the usual 8 1/2x11-inch letter provides a 3x4 1/4-inch reply form (it has the indicia on the other side). Your prospect can detach it along a printed perforation. Mailing costs 6¢ because it is lighter than a post card. A and B are for ads



4-PAGE SELF-MAILER, which we can print on one 8 1/2x11-inch sheet, folds once one way and twice the other to mailing size of 2 1/2x5 1/2. It can be tucked in as sketched for mailing, or held shut by a paper seal or precancelled stamp. Pages one and two are for your letter, top of page three for display ad, and bottom two-thirds for reply form. Each reply will cost 6¢ in postage



"PYRAMID REMINDER" is a novelty letter we can make for you, getting two out of letter size sheet. Stippled areas trim off and the piece folds twice to form three equilateral triangles with 4 1/8-inch sides. The piece would probably be most effective on yellow paper. Can be mailed in a No. 5 1/2 Baronial envelope. Prospect can stand it on his desk as a reminder to take action

4

of many ways to use Idea Sketches for mailing and handing

to your customers and prospects—four monthly or two semimonthly.

Personalize!! Add text and photos of your staff and your plant.

counts which you have not sold before. But for every printing buyer spending more than he needs to, there are many more not using enough promotional printing. By studying ideas for printed pieces used successfully by others, you are bound to find many new and effective ways to increase your prospects' sales as well as build up your own.

Of course printing buyers need to know that you have fine equipment and a skilled

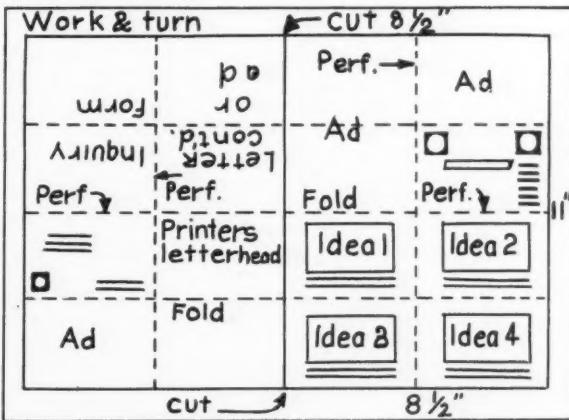
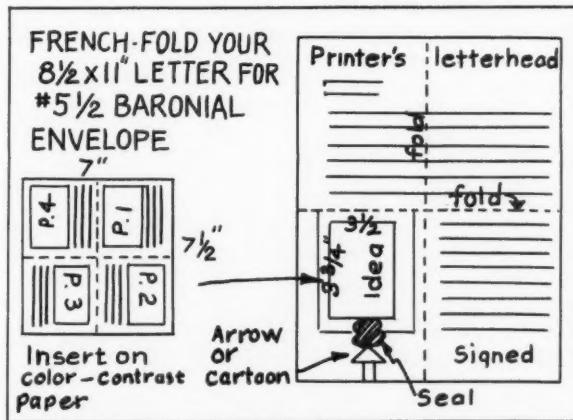
staff, but remember many other printers also have those assets. What is more unusual is a printer who is always coming up with ideas.

The caption for each Idea Sketch on the left page is addressed from the printer to the printing buyer. Those on the right page are addressed to the printer. Clip out the four from the left page and reproduce them with your name, address, phone number, and pictures of your plant, key

personnel, and recent jobs. Then send them to both your customers and your prospects.

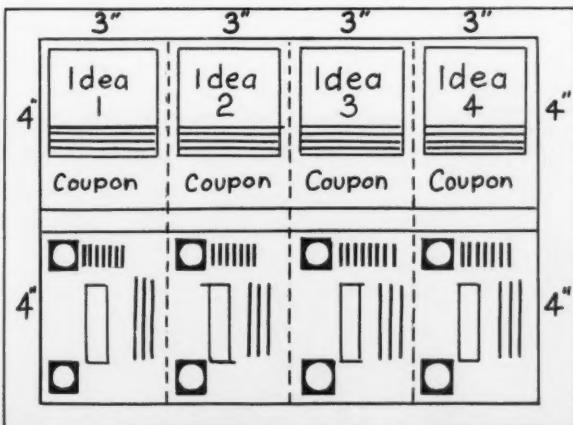
If you have not yet started to issue four Idea Sketches a month, why not catch up now? Combine 12, 16, or more from recent issues and put them all in one broadside or saddle-stitched booklet. Offer this free in a classified or small display ad in your local paper to open many doors for you.

The four captions below are addressed to the printer

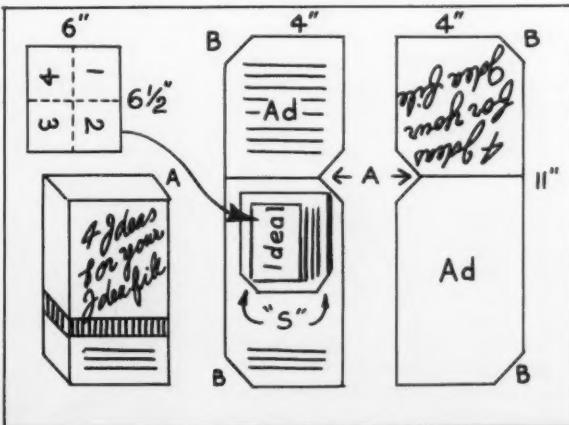


SEAL AND INSERT—Seal and folds hold an insert in place in covering letter that French folds for a No. 5 1/2 Baronial envelope. The insert (7x7 1/2 inches flat) printed one side on bright colored paper also French folds to 3 1/2x3 1/2. Put an Idea Sketch (same size as shown here) on each of the four panels of the insert. Seal also holds a business reply card offering dummies, quotations

TWO-WAY SELF-MAILER from 8 1/2x11-inch sheet folds to 2 3/4x4 1/4 inches. Your covering letter starts on page one and ends on page two. Third page is an inquiry form with printed perforations for dummies, quotations, etc. Inner spread is for your display ad, business reply mail indicia (detached piece refolds to 2 3/4x4 1/4 inches), and idea sketches 1/4 of the panel's lineal size



FOUR IDEA SKETCHES (1/4 of the lineal size here) are printed side by side, separated by printed perforations. The printed area below each caption is for prospect's signature, address, and requests for dummies and prices of selected ideas. Indicias are on the other side. Each card returned will cost 5¢ if the stock is .0085-.0095 bulk. Otherwise they will cost 6¢



SIMULATED "IDEA FILE BOX" can be printed on bond, book, card, cover stock. Run work and turn on an 8x11-inch sheet and cut to 4x11 inches. The piece folds at A to 4x6 1/2 inches and mails in a No. 10 envelope. Slits (S) hold insert with four Idea Sketches on contrasting paper. Trim B before folding, A after folding to give three-dimensional effect without die

THE SPECIALTY PRINTER

St. Louis Printer Specializes in Editorial Services

- Unusual creative service gains new business and saves customers' money
- Interviews, photos, editing, and layout are all handled by printer
- Produces house organs, external magazines, as well as other publications

By Mildred Weiler

Since 1951 Simmons-Sisler Co., a printing and lithographing firm in St. Louis, has consistently extended its business through creative service to specialty fields. Departments in specialty areas include display, point-of-purchase, and more recently an editing service department.

Prior to 1951 this 34-year-old company was what it terms an "ordinary price printer," selling only the size and service of its equipment. "Putting in special service departments has helped us to maintain our profit level and meet the challenge of competitive prices," President Paul C. Simmons, Jr. pointed out.

Sometimes a printing firm may offer a customer an editing service; then when it gets the contract it has the work done outside by a free lancer in the field. "This does not work out as well as having an editorial staff of our own," Mr. Simmons said. "By having our own staff, our editorial chief works only with our customers; not ours and perhaps our competitor's as well."

The basic reason for the existence of the department is to provide an editing service for customers who are on a limited budget for publications, and to bring new customers to the company. According to the company, these objectives are being fulfilled.

How the Service Works

The department was established in April, 1958, with Miss Elizabeth Bartley as its head. Miss Bartley, who has more than 11 years experience in the company publication field, also has a working knowledge of graphic arts and advertising. Her time can be scheduled to work with each client as though she were that company's own editor. She is a liaison between the plant and the customer and, consequently, is another salesman for her company. She assists the salesmen by calling on prospects with them to help them

sell the editing service. Her services fit naturally into the extra work obtainable in the employee relations field, such as writing handbooks, reports, etc.

The creation of an external magazine which we shall call X provides an example of how the service saves customers time and money. A Simmons-Sisler salesman brought in a lead that company X needed an external magazine but didn't have a staff or the time to handle the editorial work.

Miss Bartley called on the president of company X. They discussed company policy and the objectives of the proposed magazine. A list of objectives was typed, and finally the format of the magazine was determined.

Here the advantage of using the services of an editor employed by a printer comes into focus. At little extra cost publication X was printed first by offset for a color panel on the back page and on the masthead on page one. Enough for ten issues were run by offset in color. Each month the remainder of the publication is printed in black by letterpress. In each

issue the color panel on the back page is overprinted in black with new copy about the company's "product of the month."

This is an advantage to the customer and, of course, to the printer also in both his offset and his letterpress departments. Layouts and masthead design in this instance, as in many others, provides work for the company's art staff, which at Simmons-Sisler has been increased from three full-time artists to seven. It also has two full-time copywriters in addition to the editing service department's editorial staff.

Cost of the editorial service is figured on a prorated basis per issue with provision for an additional charge per page if pages are added at any time.

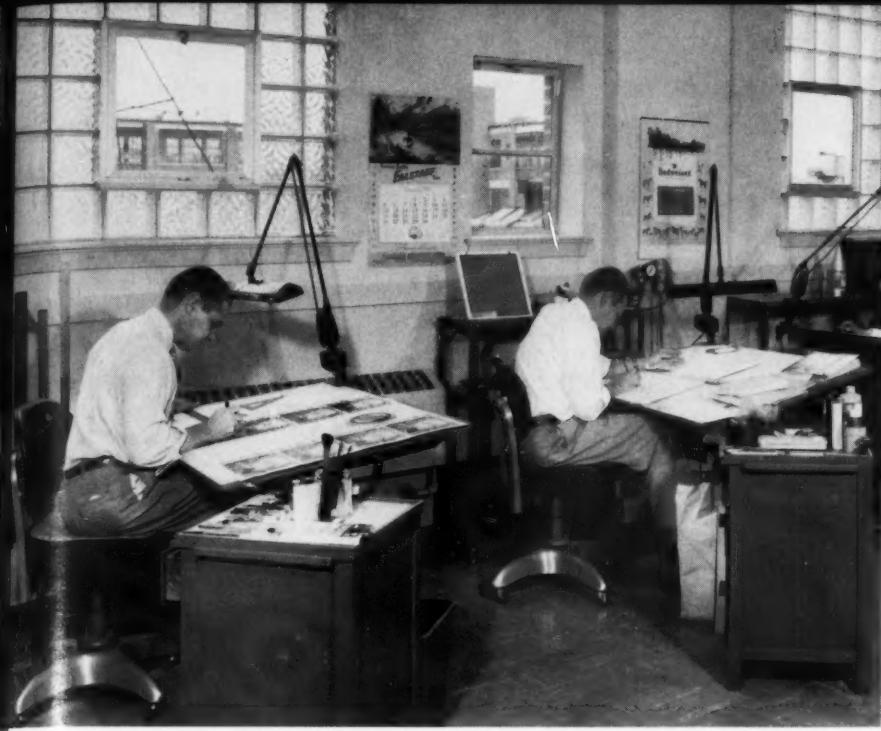
About four weeks before the scheduled press time Miss Bartley contacts the customer for the list of subjects to be covered in the issue and sets up interviews. Often she suggests subjects.

Interviews are handled by the Simmons-Sisler staff and written by them. Articles are returned to the customer for review and approval before being set in type.

If the company is a multi-plant corporation, Miss Bartley also helps to set up a group of reporters, one for each branch or each department according to the need. Reporters are made responsible to some company executive. Material is forwarded

Paul C. Simmons, Jr., president of Simmons-Sisler Co., believes developing specialties in display, point-of-purchase, and editing has been one of the company's most important achievements





Art director Connie Straube and artist Dewey Robinson work in one section of the Simmons-Sisler art department. The company employs seven full-time artists to handle editorial and other work

to Miss Bartley, usually in factual penciled statements, and then are rewritten by the Simmons-Sisler staff.

Photographs are taken by Miss Bartley, or on occasion by a commercial photographer if the shot is of a product or of an out-of-town facility. Retouching and layouts are done by Simmons-Sisler's staff.

After the editorial matter has been approved in typewritten form, the customer isn't bothered with it again until he sees final page proofs. These, Miss Bartley reports, seldom require correction. This, too, is a time-cost saver for the customer since he is not required to check galley proofs which are handled by the editorial service department.

Company Began in 1925

Simmons-Sisler Co. was organized as a small letterpress shop on the St. Louis river front at 215 Pine St., in May, 1925, by Paul C. Simmons, Sr., and George Sisler of the old St. Louis Browns baseball team.

Within a few years the company tripled its space by moving to 17th and Pine. In 1936 it moved to the Forest Park address and added offset equipment. Today the company occupies two floors at 4127 Forest Park Blvd., with 27,000 square feet of plant space plus additional office space and the creative departments.

From three salesmen and about 25 employees in the early days, the company today has grown to include nine salesmen and 92 employees.

By 1951 the company realized it was losing business to out-of-town printers simply because it was not giving the customers the kind of creative service they wanted.

"In order to round out our existing facilities, and keep our customers, we knew

we had to really become creative printers and make our company a one-stop printing service," Mr. Simmons explained. It was at that point the display and point-of-purchase department was set up to give the customer the complete package, from idea through finished art to printing.

Instead of incurring the enmity of advertising agencies in St. Louis who might feel the printer is encroaching on their territory by offering creative services, Simmons-Sisler Co., through cooperation, has won many friends among them.

"We do not, of course, attempt to handle space ads," Mr. Simmons explained, "but we do cooperate with the ad agency by often contributing our services and by letting customers use our ideas and materials in other phases of their advertising."

Louise Viessman (left) and Elizabeth Bartley, head of the editorial service department, discuss copy for one of the publications that Simmons-Sisler edits and produces for its customers



Next Month . . .

Your supervisory personnel probably needs an in-plant training program. C. R. Wolever has some top-notch ideas on how it's done.

The new plant story in July features the Fetter Printing Co. in Louisville, Ky. It's tops in the medium-size classification.

"The Printing Sale I'll Never Forget" series will feature Harold N. Cornay of New Orleans.

Jack Jarvis's clever cards have made him known the world over. P. K. Thomajan will tell you what these cards are and what they do for Mr. Jarvis.

New series on "How to Sell Printing" by Ovid Riso starts in July. Learn how to go after nearby business.

Sooner or later every progressive offset or letterpress shop becomes pressed for space. How to plan for a new building will be discussed by Charles Latham.

Do you have trouble determining how to allow for shrinkage when preparing forms for rubber-plate business forms work? Here's a simple method.

A new method of brush-surfacing offset press plates has been developed by Army laboratories in Fort Belvoir, Va. Stephen Gibson will tell you about it.

Printing teachers are always looking for new projects. Here's one Leonard Himmelman of Cincinnati developed for his students.

Pride of accomplishment is something most compositors lack today. Just why this is and what may be done about it will be discussed in "Composing Room."

How are the diameters of cylinders of the conventional offset press and the bearers interrelated? It'll be explained in the July "Pressroom."

Lots of other excellent features, too—all of them designed to help you.

Don't overlook the 18 regular departmental articles: Proofroom, Specimen Review, Promotion File, New Equipment, Salesman's Clinic, Specialty Printer, Pointers for Printers, others.

LESSON OF MONTH FOR COMPOSITORS

Open House

your host KYLE PRINTING LIMITED
new address 1336 - 9th AVENUE EAST
date SATURDAY, JAN. 11, 1958
time 2:00 TO 5:00 P.M.

● Crossed rules, as the invitation above illustrates, function in setting sections of a design apart—provide organization, as it were—also in adding a decorative touch and medium for color. Almost regardless of line arrangement, such rules, effecting definite divisions, help forestall confusion. It may well be said that lines of type should be such and be so grouped that confusion from parts "running together" will not result, even without such rules or other devices used to a like end.

One fault with the card is common—that is improper distribution of white space. The nub of the point is that there is too little space around the heading *in relation to* that between the lines below. Since copy for the lines in question (below head) is not continuing text, the wide spacing is not of itself vital, but the power of the complete block is materially weakened by that spacing, and the effect is accented by letterspacing of light-toned type.

Rather apart from the subject, white space distribution, but worth mentioning, is the fact that, although light-face has little force, the bad effect of wide letterspacing of light-face type is not as great as wide letterspacing of bold-face.

Lines at the left of the vertical rule suggest disorder. To avoid that, we suggest they be lined up with those on the right. The changed spacing of lines advocated through all the foregoing is given effect in the reset below. If anything, we would space lines below the red rule closer together.

Open House

your host KYLE PRINTING LIMITED
new address 1336 - 9th AVENUE EAST
date SATURDAY, JAN. 11, 1958
time 2:00 TO 5:00 P.M.

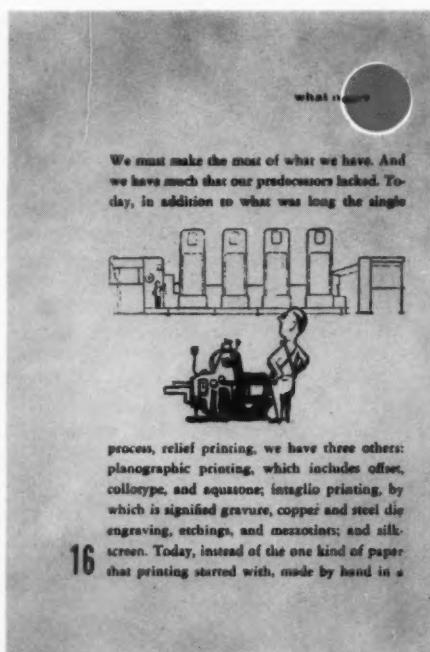
SPECIMEN REVIEW

By J. L. FRAZIER

Common Color Problem Noted

CAPE TIMES LIMITED, Cape Town, South Africa.—Aside from the red flexible "leather" binding, the pages with articles such as "Preparing Your Copy" and "Marking Your Proofs" are the most commendable features of your "Cape Times Diary." What makes these text pages good is worth mentioning as a recommendation to all readers. Comparatively large-size halftone illustrations are used on the 5½ x 8½-inch pages, which, incidentally, are round-cornered, a highly desirable finishing process on a book for constant desk use, but one too seldom employed. With the popular and effective device of "bleeding" illustrations, there is no excuse for peanut-size illustrations. The benefit of

lining, the parts of a picture worth seeing can often be larger. You set an impossible task for yourselves in selecting one second color. It had to be light in tone in the solid panels to allow the halftones in black to overprint. The cool, pinkish hue does very well for the panels and fairly well for the initials, but is woefully weak for marginal heads and the few lines of text which need to be emphasized. We don't relish italic or cursive initials with roman text, but your cursive ones have enough character to compensate somewhat. The color does very well on the first and third pages where the size of the type for "The Cape Times" is big enough to compensate for weakness of hue, but it is quite inadequate for the halftone behind the



Each year, for many, A. R. Tommasini, superintendent at University of California Press, Berkeley, and a past president of International Craftsmen, has sent a casebound book of near 3½ x 5½ inches with his Christmas greeting. By one of the country's more able and versatile typographers, these small books reflect the finest graphic attainment, regularly sparked by a stimulating freshness of effect achieved by original ideas. Aside from the sound modern layout and typography, Tommasini's 1958 book of 24 pages commands interest by the fact that alternate leaves, except at center, are of rough paper of different comparatively strong colors. Red, yellow, and green predominate with a few white; end leaves are soft blue (matching paper over backs) and gray. Paper of page at left above is rather deep green (second color, red) and of the second a rich and strong yellow

bleeding is double-barreled—it permits larger pictures and more striking, modern effect at the same time. Nine out of ten doing such a book would make all halftones "square"—that is, of course, square cornered. Your pages have added interest because some are "square" and others outlined, achieving an interesting variety. The advantages of outlining may also be double-barreled. By eliminating pointless background through out-

type matter on page two. The details of the illustration do not show clearly. It is rare indeed that a picture can be printed in a color strong enough to give definition without handicapping or being handicapped by over-printed type. The third page is strikingly arranged, but the whiting out and positioning of the first could be better, as we plan to demonstrate soon in our "Lesson of Month for Compositors" column. You should guard against

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail

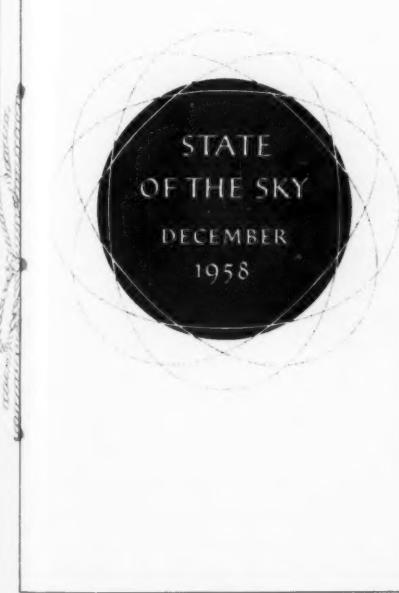
the tendency to space lines too closely. There are few types which are not improved by more space than the shoulder provides.

Old Types Made to Sparkle

JOHN ANDERSON of Philadelphia.—The thrill of anticipation we enjoy on receiving a package of printing bearing your label is all too rare, and the content never disappoints us in the least. The latest stimulates a line of thought which we believe all readers can share to their advantage. For the most part comparatively small "commercial" forms, folders, and announce-

ments have a great deal of character, much to your credit. We can surely assume that new types, even of conservative form, that provide a different appearance and more character reflects modernity better than old and common faces. But that is only half the story, and not the best part. You use some very effective layout devices, such as emphasizing the vertical axis rather than the horizontal one and using massed distribution of white space, a technique evolved during and following the modern surge of about 20 years ago. It is most unfortunate more use is not now made of these devices, which are well worth study by any typographer. A good number of your samples reflect application of those devices. They are modern although the types are of a traditional roman pattern, brightened by the constantly improved work of type designers. We are reminded of one of the most impressive modern advertisements we ever saw. It was set in Bookman. The layout, of course, was responsible for its excellence and up-to-date appearance.

At right is 12x18-inch spread inside French-style folder of heavy cream-toned antique paper. Text by late and acknowledged greatest modern graphic arts historian and essayist is given suitable, sympathetic treatment by John M. Murray, 80-year-old retired teacher of printing at Los Angeles, working in composing room, where he once taught, of the Frank Wiggins Trade School, now renamed



ments predominate in this latest group. The types used are conservative and, except for a few lines of not large Ultra Bodoni in one folder, their form is conventional or traditional, and old. It seems well to note that the form of Ultra Bodoni is also old. But we think of it as modern because it was revived and widely used in the wild, weird, and exotic typography rampant two decades ago, when mere blackness spelled modernity. Now, for the stimulating thoughts referred to above. Where your layouts are symmetrical (centered and formal) your work is fresh looking, like new, because the types of traditional roman form are late-model ones, or imported, and not seen on every side. Furthermore, they

this category although generally considered peaceful instruments for the furtherance of man's knowledge of space.

JANUARY 1, 1957, in a single case, the ban was lifted and the United States of America was granted a special license to send up man-made satellites during the term of the International Geophysical Year. No such license was ever granted to USSR. It should be stated here that Celestia, being a sovereign nation, holds and exerts licensing power over all activities affecting its national rights, as well as the right to issue licenses consonant with the principles of common law to human beings in space, which is where human beings always are.

IF A LICENSE is issued to any party of the second part by a competent licensor, that party is licensed whether or not he has applied for the license or cares to make formal use of it. Several Celestial licenses have been issued thus far, licenses applied for and for which a small licensing fee was paid. The payment of the licensing fee was regarded by this Nation as legal validation of Celestia's authority to issue the

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An Aspiration For The Coming Year

By HENRY LEWIS BULLEN, Typographic Historian

SHARE YOUR
KNOWLEDGE

SHARE YOUR
FRIENDSHIP

DURING this year let me create an enduring piece of printing—a brochure, a book, a broadside, anything in preservable form—that will embody the best knowledge of the art of typography; a work of my own and of my earnest helpers, with no thought but to make it worthy of the art I practice and an honor to myself; a work the public library will treasure as an achievement, preferably relating to my city. A work which in covers, or in a frame, my children will cherish lovingly in memory of me; a work to be done studiously and leisurely for no profit but the greater one of pleasure in my work.

license in question. The U.S. license to fly man-made satellites was not applied for, nor was any fee paid by the United States of America. First Representative Mangan, an American citizen, simply wanted his own country, in the act of flying satellites, to be consistent with Celestial law.

PATENTS

COOK COUNTY, a legal subdivision of the United States Government, in the act of accepting Celestia's charter for the record and giving it a date and time stamp in history, simply confirmed Celestia's PATENT to all Celestial space, which most authorities now grudgingly admit is real estate.

FEBRUARY 19, 1957, the United States Patent Office registered the Grand Seal of Celestia.

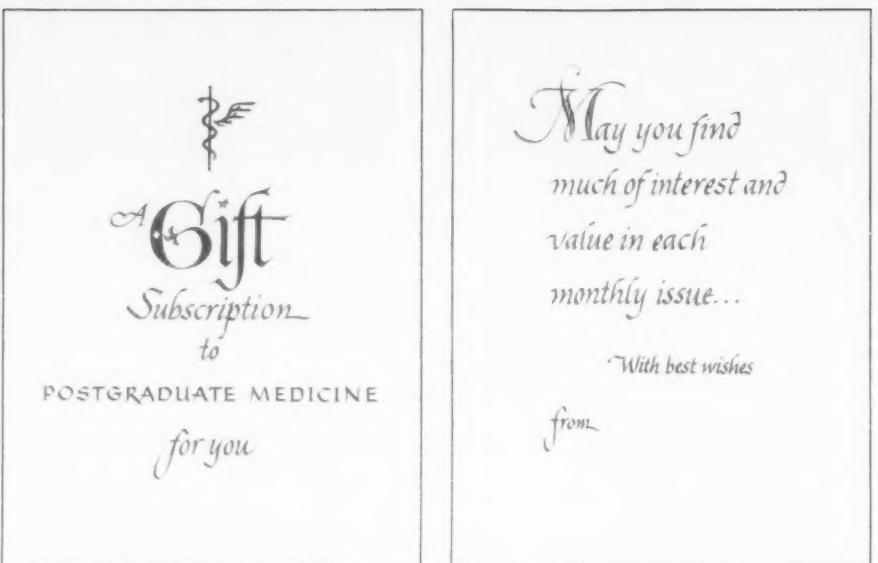
pages
15 & 28

Celestia

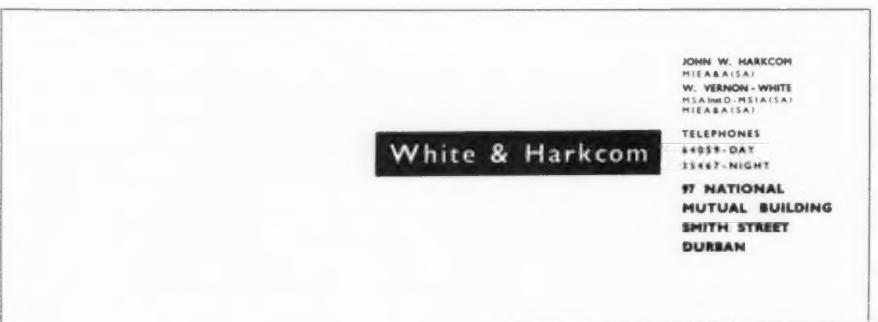
SEPTEMBER 10, 1957, the United States Patent Office registered the name CELESTIA officially. Celestia is now the legal name of the sky.

17

Spread from 32-page, 5½x8-inch self-covered booklet, every character calligraphically "written" by Raymond F. DaBoll, leader of craft which antedates printing from type, but which has enjoyed deserved revival. Original cover page—inset, left above—is in black and gray, all the rest in black only on heavy weight white antique paper which adds charm and rich feeling



Front and third page of 4 1/4 x 5 1/2 inch French-style folder, original printed in red on plate-finished ivory paper with deckled edges. It represents fine calligraphy of Frank Kofron, Minneapolis free-lance typographic designer



PROPERTY
DEVELOPMENT

ARCHITECTURAL
DESIGNS

ESTATE
AGENTS

BUILDING
CONSULTANTS

BUILDING
SUPERVISION

BROKERS

GENERAL
DRAUGHTSMEN

INDUSTRIAL
DESIGNS

ILLUSTRATIONS

REPRODUCTION

OFFICE SERVICE COMPANY

DATE	YOUR ORDER NO.	OUR NO.	DESCRIPTION	AMOUNT
TERMS: NET NO DISCOUNT				

Letterheads with some copy at side, as on one above by John Guy, Durban, South Africa, are often regarded as—and sometimes are really—wasteful of space, making second sheet necessary for short carry-over. If typing is justifiably done close to matter such as at left, considered as in margin, loss of space is not serious. There is point in having name and address of person or firm written to, typed to line with rule, spot-lighted in extensive open space of the upper left-hand corner. Benefit from contrast provided by reverse color is manifest

Scattered Accents Confuse

HARTCO PRINTING CO., West Jefferson, Ohio.—Despite its novel features, we can not warm up to your letterhead and envelope. Because of the positioning of the elements, the letterhead particularly lacks unity. It seems, indeed, to fly apart. So that other readers, as well as you, may recognize what is amiss and what we mean by lack of unity, here is a brief description. First, there's your name reading upward near the upper-left corner of the sheet, then turning in a curve at about middle of the line to read horizontally. At about the center of the vertical part of the name line, a line giving your slogan in rather small light-face italic begins. It extends over to the third definite unit of design (near the right side of the sheet) definitely lower than the name unit on the left. This third group is dominated by a large 1 1/4-inch lower-case "h," printed in gray, the fifth color used. So many colors, incidentally, add to the disunity, although the wide separation of the three elements of design is primarily responsible. The regular register mark of crossed lines over a circle appears in red at the left of the upright part of "h," one in yellow is above the rounded short part of the letter, and another in blue lies within the counter. These, presumably, refer to your process color work. The address and telephone number appear in two lines of small black type like the other type below the gray "h." Major white space should be around rather than between parts of a design, as it is in yours. The whole effect would be vastly better if the third group were raised half an inch and if the name line were a straight

statement

828 Battleground Ave.
Greensboro, North Carolina
BBroadway 5-8491

Outstanding design idea distinguishes statement of North Carolina printer. All company forms, including card shown here a few months back, are featured by device of part circle in black and complete one in red, with line passing around them, to suggest sheet passing through press. Company name and business are given added emphasis through force of repetition

horizontal one above the slogan line, the two set flush left. With the horizontal part of the name line (as printed) a full inch above the slogan, it is plain to be seen that after the third group is raised there will be less open space within the design and that, with the elements closer together, the unity will be much better. The envelope is better with the big gray "h," register marks, and address fitted into the space the name borders on the left top. Color in restraint, or even a little less than that, adds tremendously to printing, but too many colors add up to confusion, as well as disunity, especially when scattered.

Calendar Has Keepsake Value

THE RUMFORD PRESS, Concord, N.H.—Your 1959-60 calendar, so designated because the first leaf is for April, is, of course, excellent. Many printers equipped for fine process color work might benefit by duplicating its style. The leaves of 8½x11-inch heavy coated stock and the thick cardboard back, die-cut to form an easel for standing, are plastic bound across top. The plastic binding helps preserve the calendar, and considering the illustrations, many persons receiving copies will wish to keep them. The top half of each leaf is filled by a full-color halftone illustration that bleeds on the top and sides. The illustrations represent some activity, like farming, that has a local flavor which, we think, adds to the calendar's appeal and insures that it will be kept and used by all recipients. They will also get a good impression at once of the printer's ability. Although the calendar is comparatively small, the figures are in extra-bold sans serif a little apart so that they will not run together, a wise precaution, making for great clarity when such bold types are used. While letter-spacing of extra-bold types is not recommended as a practice, we definitely endorse it in the case of figures on a calendar. It happens that the bold figures and type balance well with the weight of the pictures, something you undoubtedly planned. As a result, the colorful leaves appear in perfect harmony. Your reputation for top-grade presswork is, if anything, enhanced by this most interesting and attractive calendar.

Type Book as Promotion

HABER TYPOGRAPHERS, New York City.—The initial impact of your new type book is tremendous, favorably out of proportion to its comparatively small size, 7x7 inches. The square page contrasts with the great bulk of sizes which, like the common 6x9-inch one, represent a pleasing ratio between width and length. As an occasional departure only, the square page will score a hit, but wouldn't stand up agreeably in constant use as do page sizes representing good proportion in dimensions. The square page is not and can not be agreeable to the esthetic sensibilities, but you're justified in making use of the rare exception in practice. The cover is intriguing, too. There is a halftone illustration bleeding off all sides, printed in black over solid deep brown. While the picture is rather indistinct, the particular brown is one rarely seen, and the total effect is quite striking. The only copy on the cover is a stack of seven lines of one word, which is "word." The third line has additional words that read "One word from Haber." This ap-

DETERHEADS



The Auburn Press

2901 DETROIT AVENUE • TOLEDO 10, OHIO

TELEPHONE: CHEESE 4-3551

..... maran

Printing
Lithography
Typography

EUTAW STREET AT MONUMENT • PHONE VERNON 7-3634

BALTIMORE 1, MARYLAND



AMERICAN RED CROSS • CHICAGO CHAPTER
529 SOUTH WABASH AVENUE • CHICAGO 5 • WABASH 2-7850

PUBLIC INFORMATION DEPARTMENT



HAVRANEK ADVERTISING ASSOCIATES

Iermann Building 616-56th Street, Kenosha, Wisconsin OLYmpic 4-6044

Rocky Mountain Medical Journal

Publication Office: 835 Republic Building • Denver 2, Colorado • Telephone AComa 2-0547

Douglas W. Malcomber, M.D. Chairman of the Editorial Board

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The Montana Medical Association
The Nevada State Medical Association
The New Mexico Medical Society
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The Rocky Mountain Medical Conference



General Offices: Stapleton Airfield, Cable Address: CONAIR, USA
Mailing Address: Post Office Box 8063, Denver 16, Colorado

Somewhat excessive word and letter-spacing are evident in interesting, simple first design, in gray where black here. Panel is gray and name deep red on Maran original. Though requiring little space, Red Cross design has power from distinction. Havranek heading, cited in continuing display by Gilbert Paper Co.'s magazine, suggests caution when printing small type in color of weak tone, red being one. Within good taste, without formality, slam-bang impression is made by medical journal's heading from Frederic Pannebaker, Denver. Block of type under name is happily balanced by name and address opening typed letter. Gilbert's "Giltcrafter" house organ also cited final and highly interesting design by Bradford-Robinson of Denver, top of eagle on original in blue

*A fishing pole, say some women,
is a stick with a
worm* on each end*



NKCRAFT PRESS

422 FIRST AVENUE • PITTSBURGH

PHONE ATLANTIC 1-1445

*we have been called worse things!



Typography by Edwin H. Stuart, Inc. • Types Used: Bulmer, Onyx Open, Century Expanded

*A fishing pole,
say some women,
is a stick with a worm* on each end*

NKCRAFT PRESS

422 FIRST AVENUE • PITTSBURGH

PHONE ATLANTIC 1-1445

Typography by Edwin H. Stuart, Inc. • Types Used: Bulmer, Onyx Open, Century Expanded

Top reproduction of the group above is from half-page ad of printer in *Typo Graphic*, advertising and graphic arts magazine of Edwin H. Stuart, Inc., Pittsburgh typographic house. How, by different layout, the same type is made to serve doubly is demonstrated by 5½x3½-inch mailing card, directly above at left. Nice planning! At right of card there's Stuart's trademark device and one-column newspaper ad doubling as filler in magazine

pears in reverse color using the white of paper near the lower-right corner. The copy seems to depend on its appeal to native curiosity, again something which can be effective when not overworked. The spread of the inside front cover and the first page is a power house of dramatic display. It features an

outlined halftone illustration of a compositor with tools. It reaches almost the full height of that page, is positioned close to the fold, and leaves a large area of white space at the left. The title, "One word from Haber," is set in inch-high extra bold sans serif, all lower-case. It starts near the lower left cor-

ner of the cover leaf, very close to the edge of the paper. The first three words are in the brown and the fourth in black. The title is in line with other lines on the facing page, which is otherwise tightly filled by a block of text set in italic and printed in red. The text leads off with "The communicative word," "the Word in a world of type," and "The world of Haber Typographers," as three sentences, with periods where we have commas. Of course the word is "communication," which, in essence, is the work of the typographer. Now, to follow through, the word is used for single line showing of all types in your shop. There is no other copy in the sampling regardless of size of face shown. The complete word of course can not be printed where the type is very large. While admitting the impact given by this repetition, and the change of pace represented, our view is that with such a limited showing of characters the usefulness of the book is impaired. Furthermore, the irregularity of white areas resulting from very short and very long lines is not pleasing, especially on left-hand pages where the back margin is wider than the measure of type. Even so, the book will certainly register wherever it appears, and impress your name and service quite indelibly.

Mix Types Cautiously

YELLOW BREECHES PRESS, Dillsburg, Pa.—We have long and consistently admonished readers against mixing several type styles in a single job. The vast majority are safe only when they hold to a single type design in each piece of work and depend for display distinctions on contrasts of size, letter form (roman and italic), and tone contrast (light-face and bold). It is usually safe to introduce a single line or two of a *really* contrasting form—if properly spotted in the design—but to go "hog wild," as the saying goes, changing type with every or almost every line, can only affront the naturally sensitive taste of the average person. You sometimes overdo changes within a given item and "get away with it," as it were, where nine out of ten would fail. It helps having such uncommonly used types as you, with very good judgment, have selected and to know as well as you do where to spot the contrasts. The right changes in moderation add sparkle to work, and obviate more plain



Association of Universities of the
British Commonwealth
Association of American Universities

Lincoln Hall, The Union League, 7 September 1958

Philadelphia, Pennsylvania

Above, front and, at right, third page of 9½- by 6½-inch French-style folder by John Anderson, Philadelphia. Uncommon, but essentially traditional types and

Menu Snapper Soup

Filet Mignon

Claret

String Beans Amandine • Carrots Vichy • Duchess Potatoes

French Melon

Celery Olives

Coffee

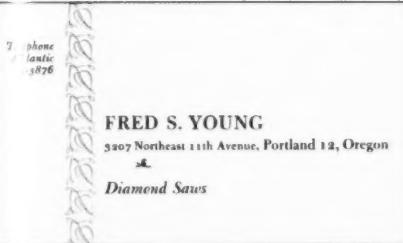


informal, yet sound, layout make a fresh, pleasing ensemble. Color on original—a rather deep, dull yellow—simulates effect of bronze statue on the front page

effects which, do not mistake us, may be beautiful and impressive. We note that most of the specimens in this latest lot from you are *thoroughbred*, that is set throughout, or nearly so, in one style or series. An instance is the most pleasing "Christmas Concert" program folder where, on the title page, those words are in the beautiful Goudy Text, a most pleasing contrast with the refined and light roman type used elsewhere. The line in question blends with the feeling and tone of the illustration, as it should. Presswork is very good indeed, and we are pleased to note that where most would print single-color items in black as a matter of routine, you employ colors like brown and deep blue.

Form's Outline Is Important

O. E. BOOTH PRINTING SERVICE, Des Moines, Iowa.—We have long regarded you as being among the top-flight printers doing, seemingly, only small items such as stationery, cards, and such. Though we have a point to register against what seems to be your latest letterhead, one with leaf and twig ornament between two groups of type, other items are excellent. The fault we find is with the complete outline around the succession of four lines of type. The pattern achieved by outlining the limits of a group of type lines should be one of grace. Rhythm and balance are also involved. At one time ty-



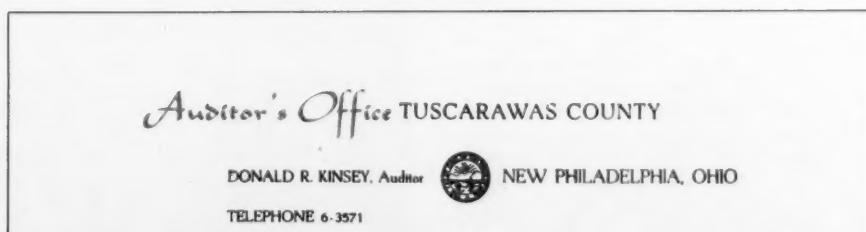
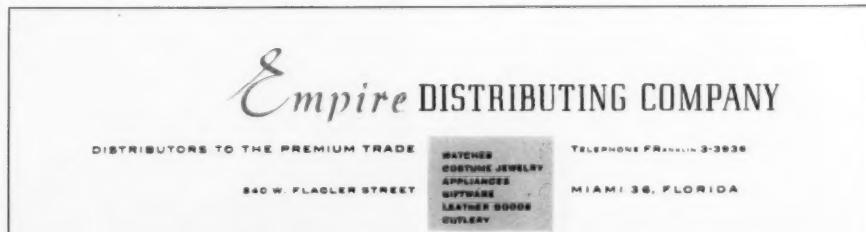
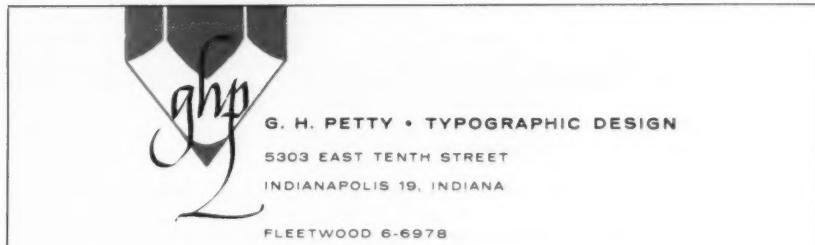
Simplest ornament and color—soft orange on original—give card, by O. E. Booth, Des Moines, a note of distinction, also aid toward informal layout of the type

graphers were wont to arrange lines of type to effect the form of some definite object, urns and vases preferred. It was their way of achieving pleasing outlines. But it got to be too much, especially when the objects "pictured" by graduated line lengths became so obvious they took attention away from the type.

Form must always follow function; display values may be sacrificed when copy must fit a predetermined idea of shape as a whole. The first two large lines of your design have widely different lengths, and are set flush right, centered across the sheet. Consequently, the design would have been better if the second group of lines, below the ornament, had not been set in the identical way and placed measurably to the right of the top group. The ensemble is awkward, graceless, and patternless.

The effect would have been much better if the lower pair of lines were shifted to the left so all four would be flush right. It would also suggest idea and plan, and show that the lines were not arranged hit-or-miss. An imaginary line around the extremities of the different lines of type, forming a design, should show grace of movement and certainty of objective.

LETTERHEADS



Jet of blue flame interestingly placed on top design by Hickory (N.C.) Printing Co. is widely used by public utility companies. Second color of Petty notehead is also blue. Strong emphasis of initials, as on third design, indicates firm is customarily so spoken of, or wants to be. By Frederic Pannebaker, Denver, original color is yellow, the light-toned hue demanding extra-bold type. Color on Ahrendt's promotion heading is light green. Two following designs are by Tucker Printing Co., New Philadelphia, Ohio. On the first, "Empire" is orange, panel light green. On the second design—of quite unusual layout—the color is a soft and rather light blue hue

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

New Offset Techniques Govern Selection of Blankets

- Offset pressman can no longer select required blanket by color alone
- Rapid advances in plates and dampening systems pose new problems
- Here is guide for selecting right blanket for particular application

By James R. Cooper*

Until recently, there was among many pressmen a tradition of selecting offset blankets by color. Some preferred red for most of their jobs. Others swore by black. This tradition, usually based on many years of practical experience, was completely adequate as long as printing techniques remained static, and while the inks, stock, and equipment used did not vary too much from one job to the next.

Lately, and particularly since World War II, lithography has taken giant strides forward in improving quality and in increasing production rates. Refinements in every phase of the process have made it possible to attain greater fidelity and broaden the whole scope of operations. This poses the question of whether the traditional method of selecting offset blankets by color alone is still adequate.

A number of new developments in offset printing techniques and equipment have put new demands on the quality and performance of offset blankets. Press speeds have been increasing very steadily. High speed means more wear and tear on the blanket. The carcass material of the blanket must not only be tougher but also more flexible to adjust quickly to high-speed cylinders. The material, moreover, must have a high degree of resilience to snap back at these higher speeds.

Quality of Plates Improving

Great advances are constantly being made in the quality of plates. Finer grains are being developed, and presensitized plates have been improved tremendously. Many new materials are being used for press plates, so that a variety of plates is now available and in use for many different purposes. To meet the challenge of

better plates and to reproduce with high fidelity the improved image that these new plates carry, blanket surfaces also had to be changed and improved.

Refinements in the dampening systems have recently been devised which promise a finer water and ink balance. To get the full value, blankets had to be modified.

New inks have added another problem to those affecting the manufacture and selection of offset blankets. Fast-drying and heat-set inks, containing volatile solvents, require new solvent-resistant rubber compounds in the composition of the blankets. Inks of low, medium, and high KB values each put a distinctive demand on the quality of an offset blanket.

Another development in offset printing is the increasing use of coated papers. These require special blanket surfaces that give proper release, particularly in multicolored press operations. The folding carton industry, with its special problems, requires a blanket that combines a high quality of print on the irregular surface of cardboard with a long life to permit economical press runs. Metal decorative demands still another type of blanket surface that will withstand the abrasive and cutting action of the metal sheets and yet give a good image. As a result, tough surfaces, with all the desirable features of good printing quality, with a resistance to embossing, and with a high degree of resilience, have been developed. Rotary offset, with very high speed and often perfecting action, also calls for a special type of blanket.

With so many different demands made on offset blankets today, it can be no won-

Patrick Meagher, 91-year-old retired printer, recently took a temporary job manning a muscle-powered Hoe press displayed as part of a 100th anniversary exhibit by the Union Dime Savings Bank, New York City. Mr. Meagher came to the United States from Ireland in 1883 when he was 15 years old. He worked first for the Yonkers Democrat and was with the New York Times when he retired



*Mr. Cooper is manager of the Vulcan Offset & Newspaper Blankets Division of Reeves Brothers, Inc., New York.

der that the variety of blanket types available has increased considerably. With a wide choice of blankets available, however, it is not always easy to select the best possible blanket for a particular application. Here are recommendations of blankets for different kinds of work:

Blanket Recommendations

For predominant use of offset stock, a rare run of coated paper, or dry offset, use a blanket which has a relatively soft shore durometer.

For a wide variety of work on about equal amounts of offset and coated stocks, for metal decorating, on rotary web and dry offset presses, use a versatile medium-hard surface.

For metal decorating, cardboard, rotary web-feed press, multicolored presswork on coated stock, use a tough, resilient blanket which has a high degree of surface hardness.

For all-purpose service, wide variety of stock, no change of blanket between jobs of different types and on different stocks, many short runs in quick succession, use a blanket with a shore durometer classification of medium.

Inks of high KB values and heat-set and fast-drying inks should be considered carefully in the selection of blankets. Special blankets have been developed to give a better resistance to the solvents contained in these inks.

For all-purpose service with inks predominantly of high KB values, or fast-set inks, use a medium-hard blanket of high solvent resistance.

For multicolored press work, rotary web work, coated stock, cardboard work with high KB inks, use hard and solvent resistant surface.

For metal decorating, rotary web work, dry offset cardboard with high KB inks, use a smooth hard surface that gives quick release without sacrificing fidelity of print.

If metal decorators and folding carton lithographers have requirements for exceptionally high standards of print, a special medium-hard surface with special toughness and resilience is recommended.

Not Hard and Fast Rules

Naturally, these recommendations cannot be considered as hard and fast rules. They are merely a guide. Much depends on the individual preference, experience, and techniques of the pressman. Certain jobs may require an exceptional grade of blanket.

For instance, when the printing surface may call for a blanket with a hard surface, the quality requirements of the job are so exacting that a medium or soft blanket surface is preferred, and special care is employed in prolonging the life of the blanket on the press.

A different blanket choice than the obvious one may also be governed by a (Turn to page 96)

POINTERS for PRINTERS

The Inland and American PRINTER and LITHOGRAPHER pays \$5 for each item published in this department

Duplicate Copy for Departments

Use a duplicating machine such as a Thermofax to make copies of letters, proofs, and copy so that different departments in the plant can work from originals at the same time.

More Brushes With Electric Motors

Motor manufacturers should furnish two extra sets of brushes with new electric motors. These are the parts that most often need replacing because they wear out quickly. Furthermore, buying parts that cost such a small sum is a nuisance to both the buyer and the manufacturer. JOHN W. NESTLER, Mercury Ptg. Co., Tampa, Fla.

Cutter Signs Can Save Stock

An operator may have to leave a cutter before he has finished all the cuts of one dimension. If anyone uses the cutter while he is gone, he may not notice that it has been changed when he returns, and as a result may spoil the stock he is working on. To prevent this print two signs saying "guide changed" and "guide set." They should be kept at the cutter, and the appropriate sign should be put up according to the situation.

Clean Blankets Thoroughly

If you are using too many blankets, it may be that improper cleaning is the cause. Poor cleaning can ruin them quickly. Thorough washing each night with pumice and a detergent will prolong blanket life. Rollers should get similar care to prevent glaze.

Abe Rosen (l.), city representative, applied the City of Philadelphia Seal in tribute to Majestic Press, Inc., for pioneering in printing and enhancing the city's reputation. Accepting the commendation were Bernard Green, executive vice-president (c.), and Jack Green, the president



Ink can not transfer evenly from the rollers to the plate if the rollers are glazed. They should be scrubbed carefully with pumice and naphtha.

Use Paper Type pH Indicators

Paper type pH indicators are inexpensive and should be used in every offset pressroom. Testing the strength of the acid in the solution has prevented many jobs from being spoiled. A pH range from 4.5 to 5.5 is generally OK for fountain solution, but remember 4.5 is ten times stronger than 5.5. When running presensitized plates, keep pH in the upper (weaker) part of the range, toward 5.5.

Graph Paper Squares Up Jobs

Sometimes it is difficult to get a small job squared up on a platen press, particularly if there are no long lines, or if the lines are irregular and scattered. To solve this problem buy a pad of graph paper with 10 lines to the inch and keep it by the press. Take a print on one of the sheets when you are ready to set the gauge pins. The closely-spaced parallel lines will instantly reveal how much off square the job is. It is then an easy matter to move the pins the correct amount. WARD K. SCHORI, Evanston, Ill.

Scotch Tape Mitered Corners

When you set type, you may find that mitered corners on boxes do not fit tightly and leave an unsightly gap. When this happens try putting Scotch tape around the outside of the loose joints. I have used this method successfully for some time. JOHN W. NESTLER, Mercury Ptg. Co., Tampa, Fla.

Stamp Pad for Glycerine

Most printing houses use glycerine to help in paper handling. Often the user opens a bottle and applies some of the glycerine to each finger, or he may have a dab of cotton attached to the lid of the jar. A better method, however, is to moisten a clear stamp pad with glycerine. When you need to use it, simply raise the lid and touch the foam rubber once. This will provide exactly the right amount. When you are not using the pad, keep it closed to keep out roaches.

Keep Tissues Near Each Press

A box of any one of the several brands of cleansing tissues kept near each job press can be a time-saver for pressmen. A tissue instead of a rag can be wet with gasoline and used to remove the impression of the form from the tympan. Furthermore, a clean tissue will be readily available for each job. LEON LESTER, Lester Press, Pleasanton, Calif.

THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Who Does What in Field of Typography and Makeup

- Designer heads the typographic hierarchy, followed by typographer
- A new position, the type director, has emerged since World War II
- Compositors often have little responsibility, simply follow orders

At the recent Typography-USA conference held in New York City, a number of well-known designers appeared in a panel discussion under the auspices of the Type Directors Club of New York. Many comments made during this meeting should be seriously considered by all compositors and typographers as well as typographic designers.

Quite naturally, the designers constituting the panel assumed that the design of printing should be left to designers trained in visually communicating with the reader and the consumer.

Titles and Responsibilities

It might be well to look for a moment at these titles and to consider the responsibilities of such individuals. Certainly, during the last few years the comp has been settling into a solid position as the low man in the triumvirate, at least in the opinion of the man at the top, the designer. The middle man is the typographer, who can often perform creditably the work of the other two.

In the April issue of this magazine this department quoted the definition of a compositor given by Joseph Moxon in 1683. Writing about the duties of a typographer, Moxon states, "By a typographer, I do not mean a printer, as he is vulgarly accounted, any more than Dr. Dee means a carpenter or mason to be an architect: But by a typographer I mean such a one, who by his own judgment, from solid reasoning with himself, can either perform, or direct others to perform from the beginning to the end, all the handy-works and physical operations relating to typography."

For a competent definition of the designer, a relatively new entity on the typographic scene, we can turn to Morton Goldsholl, one of the panel members at the New York meeting.

"The creative designer, as a non-specialized specialist, recognizes the depend-

ence and interrelatedness of typography to other parts of the visual message," Mr. Goldsholl said. "He can experiment with masses, textures, line, color in typography . . . but always as part of the whole picture instead of as an independent entity. Here visual discovery is as valid as that in any of the 'free' arts, and typography in fact is profoundly influenced by discoveries in experimental art. The art of typography progresses as design generally advances."

This is a rather lengthy statement but a good one expressing the concerns of modern designers in the field of printing. Here are the basic viewpoints of the compositor, typographer, and designer.

The modern compositor is of course severely restricted in his approach to the

Tommy Thompson (r.) reviews his new conversion of Baskerville, now available in photographic disk format for use on ATF's Typesetter. With him is G. J. Sausele, ATF research director. Mr. Thompson has designed 13,000 letters in 16 years



problems of design. Under the production systems in most of the nation's composing rooms high hourly costs of labor keep him from experimenting. By and large he must follow a layout which gives explicit directions for the job of typesetting. This means that he has become, in many instances, simply a makeup man.

In many small plants, however, the comp has frequent opportunities to plan the format of a job, whether it be a title page, an ad, a handbill, or any of the dozens of items produced in commercial shops. What he does with this "design at the case" depends upon his own training and experience and upon the typographic facilities available to him. The same opportunities (and problems) exist for the compositors in small weekly and daily newspapers. Even in the larger metropolitan newspapers many of the ads are "marked up" by compositors.

The term typographer as understood today refers to a somewhat different breed than the compositor, with perhaps greater responsibilities. Usually he is a former compositor who has advanced to a plant with better facilities than the small shop can offer. He has frequently acquired a little design training by taking art courses and has a solid understanding of the literature of typography. Furthermore, he can now advance beyond this station because of a postwar development, the creation of a sort of superstructure on the brass hat of the typographer, the type director.

What Type Director Does

Exactly what a type director does or knows that a typographer does not is not quite clear. Apparently the title, as adopted by advertising agencies, is an executive, ulcer-producing position, and the type director's job is mainly to keep art directors and clients contented. In typographic plants the type director is the designer and may head a design department.

It was apparent at the Typography-USA conference that some of the *designers* on the panel didn't give the type directors credit for being anything other than copy-fitters, a viewpoint which brought about some resentment from the type directors at the meeting.

The third member of the group, the designer, is at present at the top of the typographic hierarchy, at least in the area of national advertising and high-priced direct mail presentation. Since this is the most lucrative spot, it attracts the top talent, men who in most cases have a pure design or art background.

It is here that the basic schism occurs. A number of the designers at the conference expressed surprise that type should be considered important in design. In the words of one prominent designer, there simply wasn't enough time to learn about type, so he restricted himself to one type face because it was less confusing.

Type Was Made to Read

The old poem, so often printed in these pages over a period of many years, "Type was made to read," is unknown to many current designers judging from the winning entries in the exhibition held in conjunction with the conference. While it is impossible to draw exact conclusions, in much of the typography shown type was used merely to attract attention and often distinctly interfered with readability.

While many of America's top designers are fully cognizant of good type use, the inherent dangers in current design is that fads and "styles" are being copied by the younger designers who forego the necessity of learning fundamentals.

There seems to be at present a tendency to be different merely to be different with no regard for any coherent philosophy of design, or any attempt to create anything more than a formula which may be applied to every problem.

At the New York meeting undercurrents indicated that the interrelationships among the designer and the typographer and/or type director were not clearly defined. While some men work quite comfortably in either camp, there is little common ground for designers and typographers to meet without rancor. It was a worth-while experience to listen to the discussions and to retire to mull over the conclusions which may be drawn from such a conference.

Manual of Design

One of the points raised during the session concerned the preparation of a manual of design to be used to improve the general level of contemporary design everywhere. Although general horror was expressed by many of the designers present, a manual might go a long way toward helping the compositor, who is obviously being crowded by both the designer and the typographer.

I would like to examine this idea further, since incentives for the comp are lacking in many locations, and literate though he may be, according to Moxon, present technological changes in our industry are beginning to have a detrimental effect upon his performance.

Your Slugcasting MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer machine problem questions addressed to him in care of this magazine

How British Mats Differ

Q.—In reading *Mechanism of Linotype and Intertype* by J. Ashworth I note quite a difference between the American and English machines.

Why is the English mat punched deeper than the American mat? Is their type height different than ours? Please explain this in detail. I am very much interested in this question.

Type height in both England and America is .918 of an inch.

A.—You are correct in your premise that the matrices made by the American and British Linotype companies differ. The slugs produced by the two machines do not.

The British use a matrix punched .075 and a mold of .843 or a total of .918 type (or slug) height. In America the matrix is punched .043 with a mold of .875 which gives the same total type height.

Actually, the degree of punching is the same in both instances. The British matrix, however, is routed deeper before punching than is the American counterpart. More of the slug is cast in the matrix and that portion of the slug which bears no characters is lower or farther away from the paper or printing surface.

In this country, however, such a condition was considered to be a disadvantage, particularly in stereotyping in which deep pockets between words or characters could cause trouble.

This variation in standard poses no problems domestically, but in many overseas areas where the materials of both companies are used problems arise. There is no difficulty, however, in printing from a form made up of a mixture of slugs from both machines.

Catalog Parts Numbers

Q.—We notice in the Linotype parts catalogs that all parts numbers begin with a letter of the alphabet; for example, A, B, C, etc. What is the reason for this manner of numbering?

A.—The manufacturer gives this in reply: "Linotype part numbers began in the 1880's by Ottmar Mergenthaler when a machine was single magazine. An existing company took over in 1902 and followed part number procedure with each development through the years to now. As

we know or evaluate, letter 'A' is structural. Screws and such merely follow the originating item. 'B' is parts on front, especially delivery and transfer; 'C' is main cam assembly and relating parts.

"D' is front for assembling, etc. 'E' is for casting in front such as jaws. 'F' is casting, such as crucible, etc. 'G' is distributor and distributor box. 'H' is for keyboard and related parts. 'I' is magazine, channel entrance, frames, and related parts. 'J' is for assembler entrance, guides, etc. 'X' is for tool supplies, books, etc."

Distributor Box Plates

Q.—I find listed in the Linotype parts catalog No. 30 three different distributor box back plates assembled. They are G-3315, G-3281, and G-219. Right now I want one for Model 8, serial number in the 29,000's. Which one should I order? Will you tell me what the other numbers fit?

I would like to ask the same question concerning the front plate in which I find two numbers—G-3313 and G-216.

A.—Correct distributor box plates for Model 8 would be G-219, back, and G-216, front, as required for use with G-1439, bracket, and either G-2415 or G-1434 bar. G-3281 back plate is identical to G-219, except it has a longer pin for use with G-3190 lift stop and is interchangeable in any case.

Plates G-3313, G-3315, and companion G-3311 bracket differ from the above-mentioned items only by relocation of a box-bar hinge pinhole to accommodate the G-3309 bar having the long point.

Speed of Keyboard Rolls

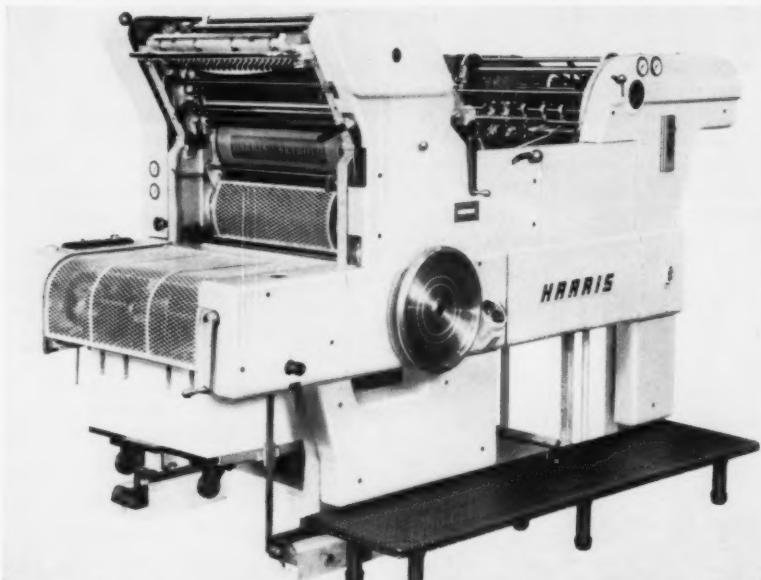
Q.—What is the extreme speed at which the keyboard cam rollers are supposed to go? My night man persists in speeding up the keyboard and making the rollers travel at the rate of 400 a minute.

A.—If the speed of the driving pulley approximates 68 rpm. and you have made no change in the diameter of the hub on the intermediate shaft gear, you should have about 260 rpm. on keyboard rollers. We believe this speed is ample. If the driving pulley runs above normal speed, the keyboard rolls, naturally, will operate relatively faster. We suggest that you operate the keyboard rolls no faster than 300 rpm.

WHAT'S
NEW?

IN EQUIPMENT AND SUPPLIES

New Single-Color Offset Press Developed by Harris-Seybold



The Harris 23x30-inch single-color offset press is available in feed roll or three-point register models

A new single-color 23x30-inch offset press has been introduced by the Harris-Seybold Co., a division of Harris-Intertype Corp. The new model is available with either the Harris feed roll register system or three-point register.

The company claims that the new Harris 130, designed as a job press, will handle stock sizes from 9x12 inches through 23x30 inches and up to .030 thickness at speeds as high 8,000 impressions an hour. Harris claims the press is particularly suitable for all 16-page, 6x9-inch signatures, four-up 9x12 inches with bleed, as well as for 8 1/2x11-inch, 6-page advertising folders.

Features of the press include automatic and centralized lubrication; an electronic trip to detect late, early, crooked, or absent sheets; rubber base dampeners and increased dampener range for precise moisture control; a sheet settling device in the delivery to aid operations at high speeds; a simplified two-sheet choke; a tachometer, and a plate cylinder lay-adjustment indicator.

New pull-type side guides are available as alternate standard equipment. Power

pile hoist, delivery lights, and the Harris Key Register Punch are optional.

For information: Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.

ATF Builds New Chief 20x26-Inch Offset Press

Hairline register at 8,500 impressions per hour on most stocks is one of the principal features claimed by American Type Founders Co., Inc., for its completely new Chief 126, a single-color, 26-inch offset press. The press will take a 20x26-inch sheet with a maximum printing area of 19 5/8x26 1/2 inches. This size permits 9x12-inch bleed work four-up. Stock range is from 9# onion skin to .030-inch card stock.

According to ATF, other features included on the press are a double-loading floor-type feeder with a simple set-up for fast getaway; electrically-operated sheet calipers with a pilot light to indicate proper caliper; swing grippers that pick up the sheet smoothly from standstill on the board and move it up to cylinder speed;

register at any speed without any adjustment of the head stops even if the speed is changed; ability to go to running speed from makeready without any change, and pull guides on both sides.

The manufacturer has also provided safety control stations for stop, inch, and running. The press may also be reversed from the delivery end station, and a suction slow-down for precise control of sheets printed at high speeds has been included by ATF at the delivery end. The ink fountain has a swing-away drop ink blade for quick cleaning, and ink roller settings can be made from outside the press frame.

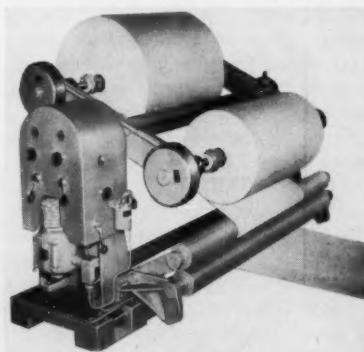
For information: The American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N.J.

Unwind and Rewind Stands Developed by Stanford

New turret-type unwind and rewind stands have been developed by Stanford Engineering Co. The devices, called the Flying Splice and Flying Knife, are designed to aid production in web-fed printing and converting operations on paper, plastic films, foils, and other web materials. Capable of handling 18- to 72-inch rolls, they operate at speeds of 1,000 feet per minute.

On the TO-24 unwind unit, two rolls of stock are mounted on tandem shafts in a rotatable turret. When the end of the in-feed roll is reached, the turret is rotated, and the second roll is spliced to the moving web without slowing down the press, according to manufacturer. A new roll of stock can then be placed on the

The Stanford TO-24 unwind unit is designed to speed web-fed printing, converting operations



Modern Classic

Letterpress at its best means the highest quality in printing. And when you maintain this unexcelled quality at speeds up to 4000 I.P.H. on a 31 x 41" press, you know you have a press that speaks profits.

The new TIRFING two-revolution letterpress was expressly designed for the discriminating printer—for the printer who demands a modern press to match the requirements of today and tomorrow.

The new TIRFING is modern letterpress at its finest and fastest. For more information, please turn this page.

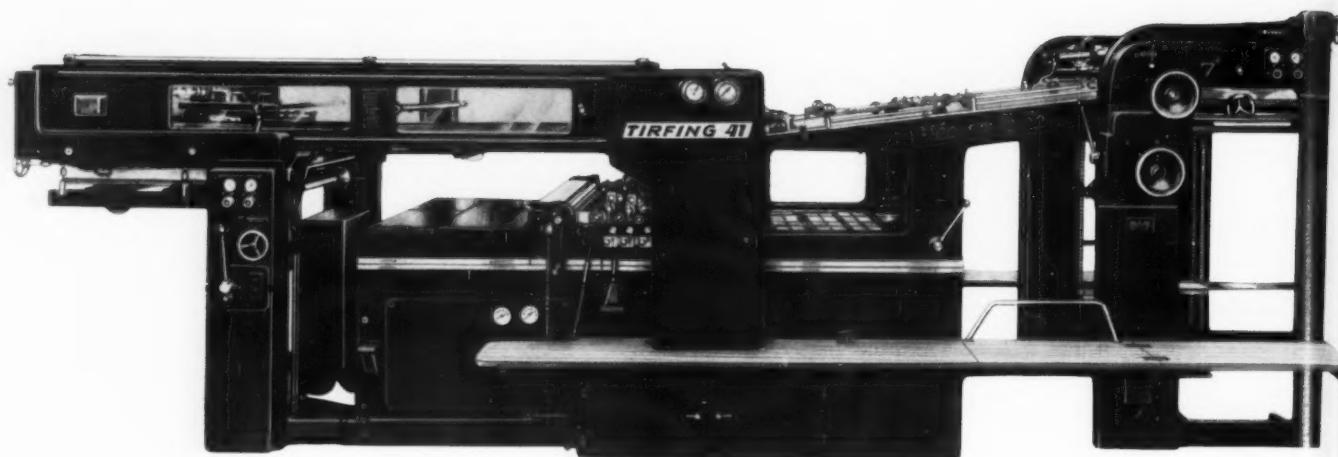


TIRFING

PRINTING MACHINERY, INC.

400 DELANCY STREET, NEWARK, S. N. J.
TELEPHONE: MARKET 3-7779

The new **TIRFING 41**



A Modern Classic

The TIRFING 41 is a distinctively new innovation to the classic field of printing. Just to glance at this press is enough to tell you that here is a major advancement in letterpress printing. The many modern features of this single-color press including stream feeder, transfer grippers, chain delivery, automatic oiling system, automatic ink wash-up, power lifts on feed and delivery piles and slow down sheet delivery mean quality reproduction at higher speeds—greater profits for the discriminating printer.

Write today for more details or a demonstration.

Speed Range—To 4,000 I.P.H.

Max. Sheet Size—31 x 41"

TIRFING PRINTING MACHINERY, INC.

400 DELANCY STREET, NEWARK, 5, N. J.
TELEPHONE: MARKET 3-7777

empty shaft. This model, called Flying Splice, has air-control brakes and is available with fully-automatic, semi-automatic, or manual control.

Model TO-24R rewind stand has a turret with dual wind-up shafts. The turret is rotated when the desired cut-off point is reached. The Flying Knife action of the turret attaches the moving web to the fresh core, permitting the finished roll to be removed at leisure.

Both models are adjustable to any web width, according to the company, and have automatic cut-off knives, power-driven turnover, and air chuck. Optional features include the Stanford constant tension brake and the Stanford automatic web guide to provide accurate linear and side register.

For information: Stanford Engineering Co., Salem, Ill.

Miller 23x36 Single-Color Sheet-Fed Offset Press

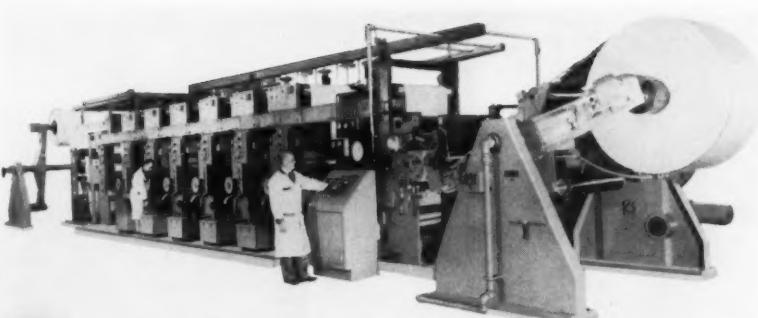
A sheet-fed press called the Miller SJ 23x36 Single-Color Offset Press has been announced by Miller Printing Machinery Co. The press has a maximum speed rating of 7,200 impressions per hour. Clamping arrangements for standard plate size of $25\frac{1}{2} \times 36$ or optional plate size of $26\frac{3}{4} \times 36$ are available.

Features include a stream feeder with motorized reloading-type pile, flexible feed roll register control, motor-driven water fountain roll with stepless speed adjustment, and provisions for continuous delivery.

The press is of unit construction so that a sheet transfer perfecting mechanism and a second printing unit can be added, thus converting it to Miller TPJ combination two-color perfecting press.

For information: Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, Pa.

Miller SJ 23x36 Single-Color Offset Press is of unit construction to provide for expanded service



The Mercury J-4 roll-to-roll rotogravure press is capable of printing in as many as eight colors

New Mercury Rotogravure Press

A new rotogravure printing press, the Mercury J-4, has been developed by Mercury Engineering Corp., a subsidiary of Miehle-Goss-Dexter, Inc., Chicago. The press, according to the manufacturer, can print up to eight colors at speeds as high as 1,200 lineal feet of paper or board per minute.

Primarily a roll-to-roll press built to meet carton industry demands, the J-4 has short color-to-color web leads to minimize tension and register problems and reduce the waste these problems create.

The press also has a series of idler rolls located so that the web is never unsupported for more than four feet. All the idler rolls are mounted in friction-free ball or roller bearings and are dynamically and statically balanced so as to eliminate vibration even at speeds in excess of 1,200 feet per minute, according to the company.

Mercury says that the special 30-inch drying section between colors develops thermal efficiency up to 92%, equal to the efficiency obtained from 10 to 12 feet of conventional drying.

The press is equipped with a compensating-type of register control. The mechanical drive connections between color

units, according to the company, have been engineered so that there is no place for back lash except in the gear box, which is also said to be equipped to minimize back lash. The press also has provisions for side register through the use of the Thomas coupling, claimed to be back lash free.

The J-4 features a doctor blade system equipped for mounting the Roegge and Roehm reverse wipe system, which Mercury says has the major advantage on board of minimizing streaks caused by dirt. The unit can be converted to the conventional wipe system by changing the doctor blade holder.

The press has a turnover-type unwind stand which can handle 84-inch paperboard rolls and has manually- and/or automatically-controlled pneumatic brakes. The automatic-type, continuous hydraulic rewinder can center wind 84-inch rolls and automatically transfer from one spindle to another at speeds up to 600 feet per minute.

The manufacturer claims that the use of hydraulics automatically assures explosion-proof motors on the press. The J-4 is also engineered for any available electronic registration system, and it can be equipped with sheeters, flying pasters, embossing stations, and provisions for slitting or aniline conversion.

The press is designed so that a job changeover can be made in two hours or less, the company says, if the pressmen make full use of the specified procedures for changing parts and premakeready. It also points out that the press has easy accessibility to doctor blades; ink applicator, fountain, and pumps; electric eye controls; press controls, and scan-a-web.

For information: Mercury Engineering Corp., 2100 N. Farwell Ave., Milwaukee.

Lightweight One-Time Carbon

A $6\frac{1}{2}$ -pound one-time carbon called Seagull has been developed by Port Huron Sulphite & Paper Co. The carbon is available in a variety of intensities. It can be collated and line-hole punched at normal operating speeds and can be used on elec-

tric typewriters, according to the company.

For information: Port Huron Sulphite & Paper Co., Port Huron, Mich.

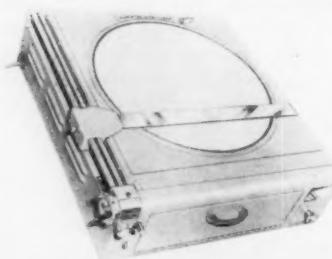
Hamilton Formliner

A new Formliner, designed to make rules, grids, and borders on negatives and opaque sheets, is being produced by Hamilton Manufacturing Co. The unit can handle film up to 11x18 inches or 14x14 inches.

Hamilton says that measured and evenly-spaced rules can be made on the Formliner horizontally, vertically, or at any angle. Lining direction can be changed quickly without untaping the work. The unit can then be returned to the original position without losing register.

The circular, lighted work surface rotates 360 degrees. Positive click stops set the unit at 15- and 90-degree positions automatically. Any other position can be obtained by the vernier reading scale and rotator lock.

For information: Printing Equipment Division, Hamilton Manufacturing Co., Two Rivers, Wis.



Hamilton Formliner makes rules on negatives

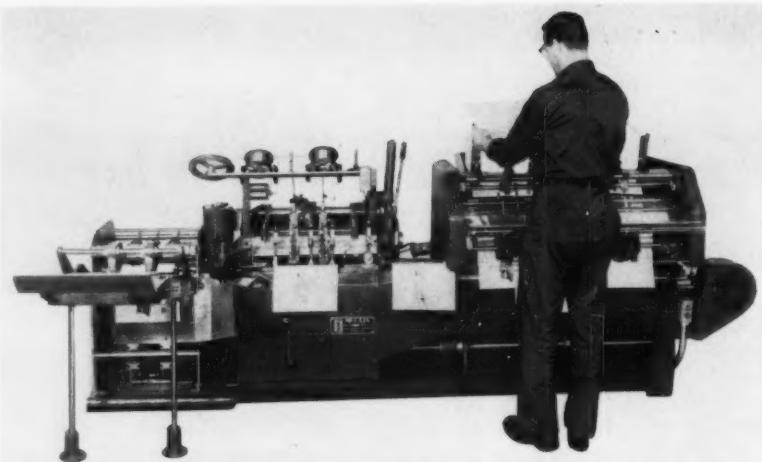
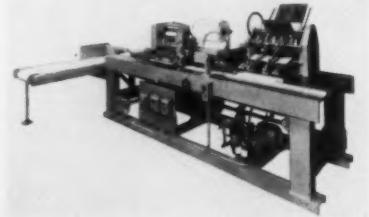
Magnacraft Makes Heavy-Duty, High-Speed Stripping Machine

Magnacraft Manufacturing Co. is marketing what it describes as a heavy-duty, high-speed stripping machine, the model CM-100. It cuts strips to size, perforates them, and glues them to multiple page inserts. The perforated strips extend $\frac{1}{16}$ of an inch from the inserts to allow binding into magazines. When an insert is removed from a magazine, it is torn at the perforation. Less than $\frac{1}{4}$ of an inch of the strip remains on the insert.

The manufacturer says only one skilled operator is required to run the CM-100.

For information: T. W. & C. B. Sheridan Co., 220 Church St., New York 13.

Magnacraft's new high-speed stripping machine



Dexter's Saddle-Matic stitching machine is designed for one-man operation in medium-size shops

New McCain Automatically-Fed Stitcher

An automatically-fed stitcher, the McCain Saddle-Matic, is being produced by the Dexter Co., a division of Miehle-Goss-Dexter, Inc. It is designed to handle the saddle-bound work of medium-size shops.

The machine has an automatic stitcher with two heads and two automatic signature feeders. It takes up less than 25 square feet of floor space.

The Saddle-Matic has a 16-foot face plate and a six-head capacity. With automatic feeders for both lap and no-lap signatures, the machine offers a range of from $3\frac{1}{2} \times 6$ inches to $11\frac{1}{2} \times 15$ inches. The company says it requires only one operator and runs at speeds from 2,500 to 5,000 signatures per hour.

The automatic-feed pockets swing back to permit signatures larger than 15 inches to be hand fed. Two additional hand-feed stations or additional automatic signature feeders in two station multiples are available. For complete automatic saddle binding a standard $\frac{1}{4}$ -inch McCain 3-knife trimmer may be added at the delivery end of the stitcher.

The stitcher heads are positioned by a direct reading scale that locates the stitches in relation to the head of the book. McCain's positive opening system for both the lap and no-lap signatures is standard equipment, and rubber suckers are used on both sides of the signature. Clear Lucite jogging boards permit the operator to watch the feeder operation. They swing out of the way when adjustments are made on moving parts.

Other features of the Saddle-Matic include a positive overload clutch on both the stitcher and pocket, adjustable speed drive, and a three-wheel signature feeder control with a stationary register gauge and flattening device. The stitcher can be made to stagger stitch in varying amounts down to a 5-inch book in less than one minute, according to the manufacturer.

The company says only two adjustments are required to set up the feeder

pockets for lap signatures, and three adjustments are all that are needed for signatures without lap.

For information: The Dexter Co., 2011 Hastings St., Chicago 8.

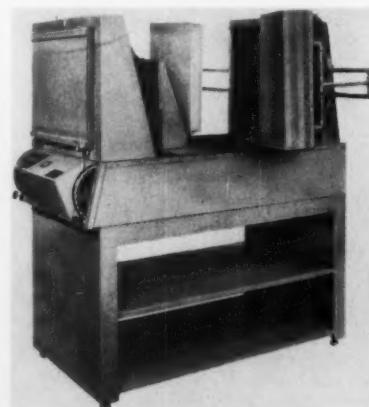
Imperial Horizontal Bed Camera

The Imperial Horizontal Bed Camera designed for lithographers and printers has an F/4.5-6.8 lens and makes negatives to 14×18 inches. Halftone negatives can be made by the magenta screen or auto-screen methods.

Available from Lacey-Luci Products, Inc., the camera can be used inside or outside the darkroom. It makes line negatives, paper stats, photocopies, and direct product halftones. According to the manufacturer, work can be on the press one-half hour after receiving the customer's original copy.

Reductions and enlargements can be obtained up to 325% in one shot. A vacuum back is optional and an interchangeable adapter is available for Xerographic work.

For information: Lacey-Luci Products, Inc., 31 Central Ave., Newark 2, N.J.



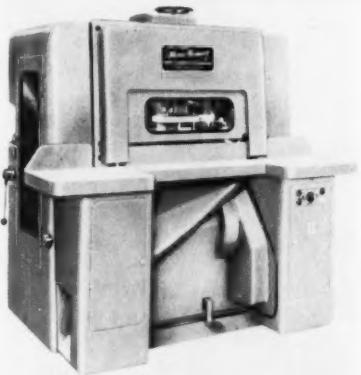
Imperial Horizontal Bed Camera from Lacey-Luci makes line negatives, photocopies, and halftones

Lawson 3-Knife Trimmer Designed for Medium Shop

A semi-automatic 3-knife Rapid Trimmer for books, magazines, and pamphlets is being marketed by the Lawson Co., a division of Miehle-Goss-Dexter, Inc. The company says the trimmer was designed primarily for the medium-size commercial shops where volume is not great.

The machine trims a variety of work in lifts as high as $4\frac{1}{4}$ inches, one or two up, and is said to be equally efficient on all types of bindings. The standard trimmer can handle work in trim sizes from $2\frac{3}{4} \times 8\frac{1}{8}$ inches to $11\frac{3}{4} \times 16\frac{1}{8}$ inches. A trim size capacity to $11\frac{3}{4} \times 18\frac{1}{8}$ is available at extra cost.

The trimmer is considered safe and easy to operate because the trimming area is housed under a protective hood. The oper-



Lawson's Rapid Trimmer for books, magazines, pamphlets is designed for medium-size shops

ator puts the work against the back gauge and then pulls down the knob which closes the safety window or guard, starting the trimming cycle. The machine then automatically clamps the lift and trims the books on all three sides. The guard raises automatically when the cycle is completed. The trimmer can not be operated while the access window is open.

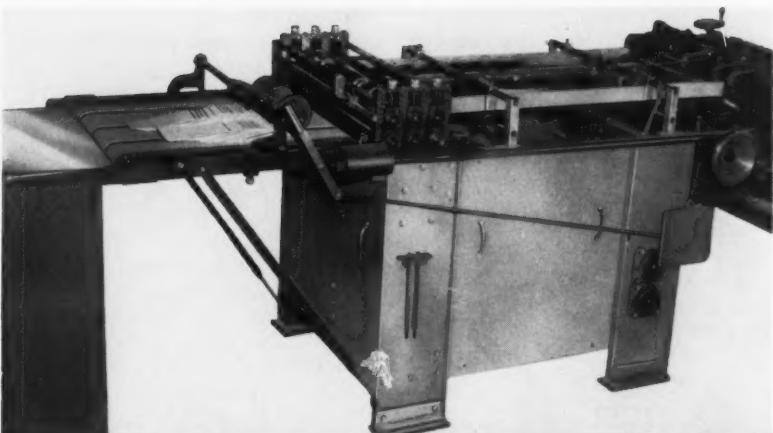
The trimmer also features high-speed, low-sheer-angle knife action; a back gauge that tilts to accommodate higher lifts of wire-stitched work; a tip-toe treadle for gauging the cut; controls and adjustments on the front of the machine; good accessibility, and one-shot central lubrication.

For information: The Lawson Co., 2011 Hastings St., Chicago 8.

New Monotype Matrices Available

Monotype matrices for Craw Clarendon Book text and display sizes are now available from the Lanston Monotype Co. Machine setting sizes are 7 point $8\frac{1}{2}$ set, 8 point 10 set, 9 point 11 set, and 10 point 12 set. Hand composition sizes are 12, 14, 18, 24, 30, and 36 point.

For information: Lanston Monotype Co., 24th & Locust Sts., Philadelphia 1.



Automatic slitting machine developed by William Gross & Son, Inc., eliminates guillotine cutting

Automatic Slitter Cuts Out Hand Operation

William Gross & Son, Inc. has developed an automatic slitting machine designed to eliminate hand operation between gang stitching and the finished

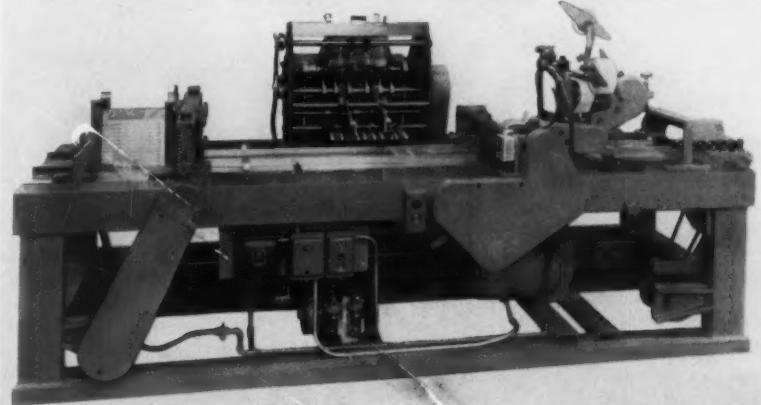
Magnacraft Has New Dual Feeder Mailing Machine

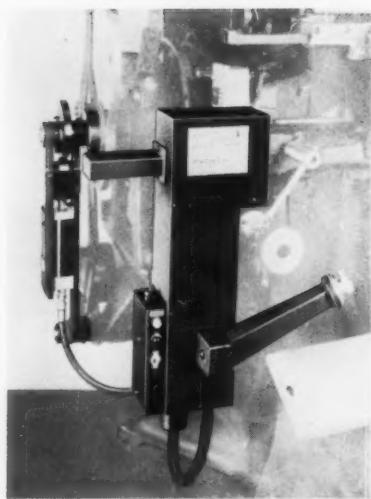
A high-speed Model JM-39 heavy duty, dual feeder mailing machine has been developed by the Magnacraft Manufacturing Co. The mailer has two feeding attachments. The back hopper handles all standard-size magazines, and the side feeder handles publications of tabloid-size or smaller, plus thin magazines. Labels, electronic or standard strip, can be affixed to any predetermined spot on the publication by the machine.

The JM-39 is also available with an inserting device that can open magazines and drop in loose pieces. It can also be ordered with a tape control device for dropping expiration notices, post cards, etc., into the magazine from a control mark on the address tape. An automatic town sorting device is also available as optional equipment.

For information: T. W. & C. B. Sheridan Co., 220 Church St., New York 13.

Magnacraft's JM-39 heavy duty, dual feeder mailing machine has a feeder for standard-size magazines and another for publications of tabloid size or smaller. Inserting equipment is also available





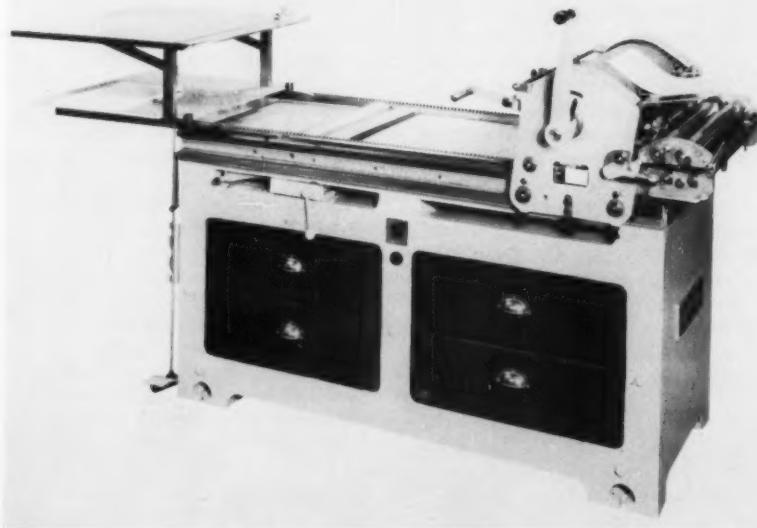
Mechanical Model Quadder made by Star Parts

chine, according to the manufacturer. It can later be converted to push-button or tape control with a memory system and an automatic short-line device.

The quadder may be synchronized with the Mohr saw if desired.

For information: Star Parts, Inc., South Hackensack, N.J.

Korrex Super Royal No. 10 Precision Proof Press is imported from West Germany by Bauer Presses, Inc. All operations are automatic except feed and printing run. Press takes sheet up to $19\frac{1}{2} \times 27\frac{9}{16}$ inches



Bauer Presses Imports West German Proof Press

The Korrex Super Royal No. 10 Precision Proof Press is now being imported from West Germany by Bauer Presses, Inc. Except for the feed and the printing run all operations are automatic. The proof press takes a maximum sheet size of $19\frac{1}{2} \times 27\frac{9}{16}$ inches and a maximum form size of $18\frac{7}{8} \times 25\frac{7}{8}$ inches on one model and $18\frac{7}{8} \times 27\frac{9}{16}$ inches on another model.

Hamilton Introduces New Automatic Vacuum Printer

A completely self-contained automatic vacuum printer for burning in plates up to $16\frac{1}{2} \times 22$ inches is now being made by the Hamilton Manufacturing Co.

The company says the printer has a newly-designed, smooth-surface blanket that assures a tight center seal. Air and wrinkles are rolled out evenly in all directions due to a thin center section which causes center-to-perimeter blanket motion. Rib and knob marks are eliminated.

A separate glass cover permits the operator to inspect alignment before he lowers the lid. An automatic timer shuts off the lights and vacuum pump to protect the plate inside the printer from room lights until it is ready for processing. Equalizing reflector lights insure quick even exposure, the company says.

The vacuum pump, controls, and relays are contained in the printer's cabinet base. The light source is in the lid. A 110-volt outlet is the only requirement for operation.

For information: Printing Equipment Division, Hamilton Manufacturing Co., Two Rivers, Wis.



Hamilton's new vacuum printer is self-contained unit that makes plates up to $16\frac{1}{2} \times 22$ inches

Douthitt Corp. Introduces New Vacuum Printing Frames

Douthitt Corp. has announced a new line of vacuum printing frames in a full range of sizes. The company says fingertip control is achieved through use of a spring and fulcrum bracket. The fulcrum arrangement equalizes the weight of the loaded frame. An automatic clamp prevents the operator from opening the glass frame until the vacuum has been released, eliminating the possibility of breaking the glass and endangering personnel.

The printer uses a separate standing arc lamp to assure over-all light coverage. Both the glass and blanket frames are made of square seamless tubing and are welded at all corners. The body is built of heavy-gauge sheet metal.

According to the manufacturer, other features of the printer include a spacious vacuum reserve tank regulated by an automatic control switch, vacuum gauge, interval timer, pump and motor, and full-size drawer for storing masking paper and negatives. The printer is available in sizes ranging from 20×24 inches to 40×50 inches.

For information: Douthitt Corp., 680 E. Fort St., Detroit.

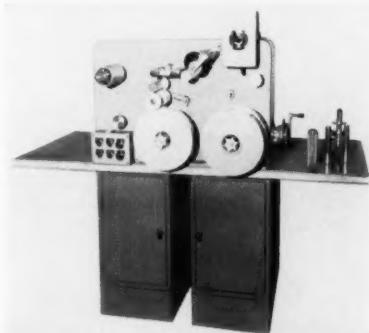


Douthitt Corp. has a new line of vacuum frames

Tape and Label Presses To Be Handled by New Era

Exclusive sales rights in the United States for Topflight four-color tape and label printing presses have been acquired by New Era Manufacturing Co.

Topflight presses now added to New Era's line include rotary presses with interchangeable cylinders that allow the printer a choice of plate cylinder circumferences ranging from 8 to 24 inches. Web widths up to 7 inches may be run.



Tape and label press is part of the line of Topflight equipment sold by New Era Manufacturing

The company will also market a four-color tape or label press that prints four different colors in register at high speeds. It can also laminate tape at the same time. The press can print three colors and die-cut pressure-sensitive and heat-seal materials, film, paper, cloth, foil, and other materials. Die-cuts may be any shape.

All printing units are mounted to a single impression cylinder. The press can also be set up with a die-cutting assembly in place of one of the cylinders.

For information: New Era Manufacturing Co., 233 Central Ave., Hawthorne, N.J.

Wetter Has Numbering Machine For Magnetic Ink Documents

A high-speed numbering machine for large-volume continuous printing of electronically-processed checks and documents is being made by Wetter Numbering Machine Co. The device, called the Miniature, is only $\frac{5}{8}$ of an inch wide. The company says it fills a need for an exceptionally compact unit to number checks imprinted with encoding data for electronic reading.

New Wetter numbering machine is designed especially for electronically-processed documents



WETTER, NEW YORK, U.S.A.

The machine has a one-piece solid steel frame and a "T" slotted bottom plate which, according to Wetter, enable it to withstand press vibrations and maintain accurate, sharp impressions.

Retaining pawls are operated by individual coil springs. All parts are heat-treated to withstand heavy-duty service. The machine is available with five or six wheels, regular or reverse plunger, slide or blank plunger, and forward or backward action. It can be equipped with Roman or Gothic numerals.

For information: Wetter Numbering Machine Co., Atlantic Ave. & Logan St., Brooklyn 8.

Line-Up and Register Table

The Jos. Gelb Co. has announced its new Square-A-Matic line-up and register table in 42x42-inch size, standard model GML-4, and 52x52-inch size, standard model GML-5. The Square-A-Matic system utilizes a single horizontal straight edge. Two sets of mating pins mounted at right angles on the horizontal and vertical pin bars are used to square the work either horizontally or vertically.

Accuracy tolerance, claimed to be $\pm 1/1000$ inch, is achieved by use of a Gear Set Vernier coupled to the Add-A-Matic counter. Calibrations may be had in 1/64, 1/74, and 1/100 inch.

Fluorescent illumination, 110v, 60c, is standard, with floor leveling adjustments and two sets of paper clamps included with the unit.

For information: Jos. Gelb Co., 52 Arlington St., Newark 2, N.J.



Gelb Square-A-Matic line-up and register table comes in 42x42-inch, 52x52-inch standard models

Penn/Flex Offset Book Paper

Penn/Flex Offset, an offset sheet that allows pages of side-stitched books to lie flat, has been developed by New York & Pennsylvania Co., Inc., New York City. The company says the high degree of flexibility stems from a rearrangement of the pulp structure of the normal offset sheet, changes in procedures on the paper machine, and a reapportionment of the various types of sizing used in processing. The sheet was developed as the result of a survey of textbook users. It revealed that

pages printed on offset paper had a tendency to spring up rather than lie flat.

For information: New York & Pennsylvania Co., Inc., 425 Park Ave., New York City 17.

GBC Automatic Laminator

The GBC Automatic Laminator has been announced by General Binding Corp. The laminator, designed for small



Laminator encases paper stock in clear plastic

plant use, encases paper, card, board, or cover stock up to 17 inches wide and any length up to the 2,000-foot roll capacity of the machine in clear, pliable, plastic film in three seconds. The unit is the size of a typewriter and can be operated by anyone without special training.

For information: Advertising Department, General Binding Corp., 1101 Skokie Hwy., Northbrook, Ill.

RBP Develops Base Solution For Lithographic Plates

RBP Chemical and Supply, Inc. has developed a new deep-etch copper base solution for aluminum lithographic plates. It is called Premium Super-Cote.

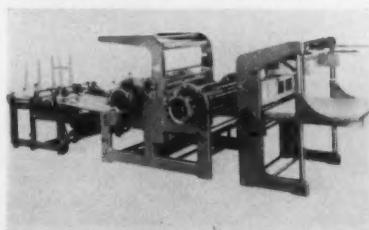
The company claims the solution gives the thinnest possible copper surface with no flaking out of the copper. The bonding action is said to provide a copperized base on image areas for a longer wearing plate. A special self-leveling feature produces an extra-fine printing image area, the company claims.

For information: RBP Chemical & Supply, Inc., 1640 N. 31st St., Milwaukee 8.

New Will Ruling Machine

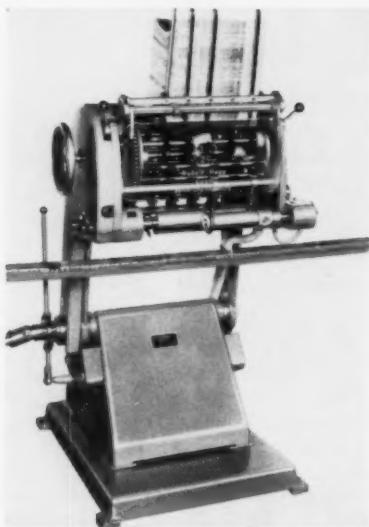
Amsterdam Continental Types and Graphic Equipment, Inc., is now importing the Will DLM ruling machines. Sheet-fed, these West-German-made machines will rule both sides of sheets up to 40 inches in width, simultaneously, in

Will DLM ruling machine now available in U.S.



four colors on each side. According to Amsterdam Continental, precise registration and sheet-travel speed is maintained by an accurate system of feed tapes, and the Will inking system guarantees even flow of ruling inks. The DLM is also available in an L-shaped assembly for cross ruling.

For information: Amsterdam Continental Types and Graphic Equipment, Inc., 276 Fourth Ave., New York 10.



German-made Hepp Feed-Master is automatic

Automatic Signature Feeding

The Hepp Feed-Master for use with Christensen, Sheridan, or Brehmer Stitchers has been announced by Printing Material Corp. The unit takes sizes from 4x5 1/4 inches to 11 1/4x16 inches in sections up to 64 pages. It allows operating with or without overlap, with closed or open head, and with horizontal and vertical adjustment of each feeder while the machine is in motion.

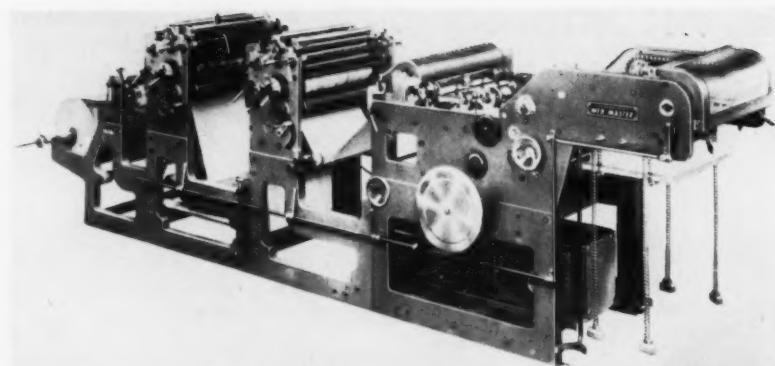
For information: The Printing Material Corp., 350 Hudson St., New York 14.

Dynamotive Truck for Paper Rolls

A new Dynamotive industrial truck, the GFL-80, has been developed by the Automatic Transportation Co., Chicago, a division of Yale & Towne Manufacturing Co. The new truck, equipped with a re-



The GFL-80 Dynamotive industrial truck has revolving attachment to handle large paper rolls



German-made offset press is available from Printing Material Corp. in two-color and four-color models

volving paper-roll-handling attachment, is designed to load and unload railway boxcars with rolls weighing as much as 5,200 pounds with up to 60-inch diameters. The company says that a special counterweight allows the truck to be eight inches shorter than the standard unit.

For information: Automatic Transportation Co., 149 W. 87th St., Chicago 21.

Small Power Paper Cutter

The "Michael-Miracle" is a power paper cutter, size 22 1/2 inches, for sheets up to 17x22 inches, introduced by Michael Lith Sales Corp. An economy feature of the machine is that the motor runs only when the actual cut is made. Other features are 30 strokes per minute, automatic return of the knife after each cut, a combination 2-hp motor and electromagnetic brake, two-handed electric jam-proof push-button operation, plus two non-repeat devices with two safety lights.

For information: Michael Lith Sales Corp., 143 W. 45th St., New York 36.



New Michael-Miracle 17x22 power paper cutter

Self-Adhesive Labels

Self-adhesive labels in a variety of colors are available from Pee Cee Tape & Label Co. The labels have removable adhesive and range from $\frac{7}{16}$ through two inches in diameter.

For information: Pee Cee Tape & Label Co., 521 N. La Brea Ave., Los Angeles 36.

Printing Material Corp. Importing Offset Presses

Printing Material Corp. has available a new German-constructed web offset press in two- or four-color models. This new press is designed with a built-in collecting selector which gathers up to eight sheets at one time and then delivers. The company says this system insures perfect stacking of the sheets while the press is running at maximum speeds, regardless of the type of stock.

The new Web-Master two-color press is said to print at speeds up to 12,000 impressions per hour, printing two colors on one side or one color on each side. All adjustments are made outside the frame of the press, and the driving gears run in a continuous oil bath.

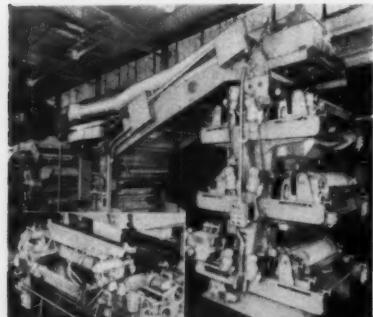
This new model is designed so that it can be used roll to roll, roll to sheet, or roll to folder. These optional accessories are constructed in a roll-away design so that they may be added or removed when not in use.

For information: The Printing Material Corp., 350 Hudson St., New York 14.

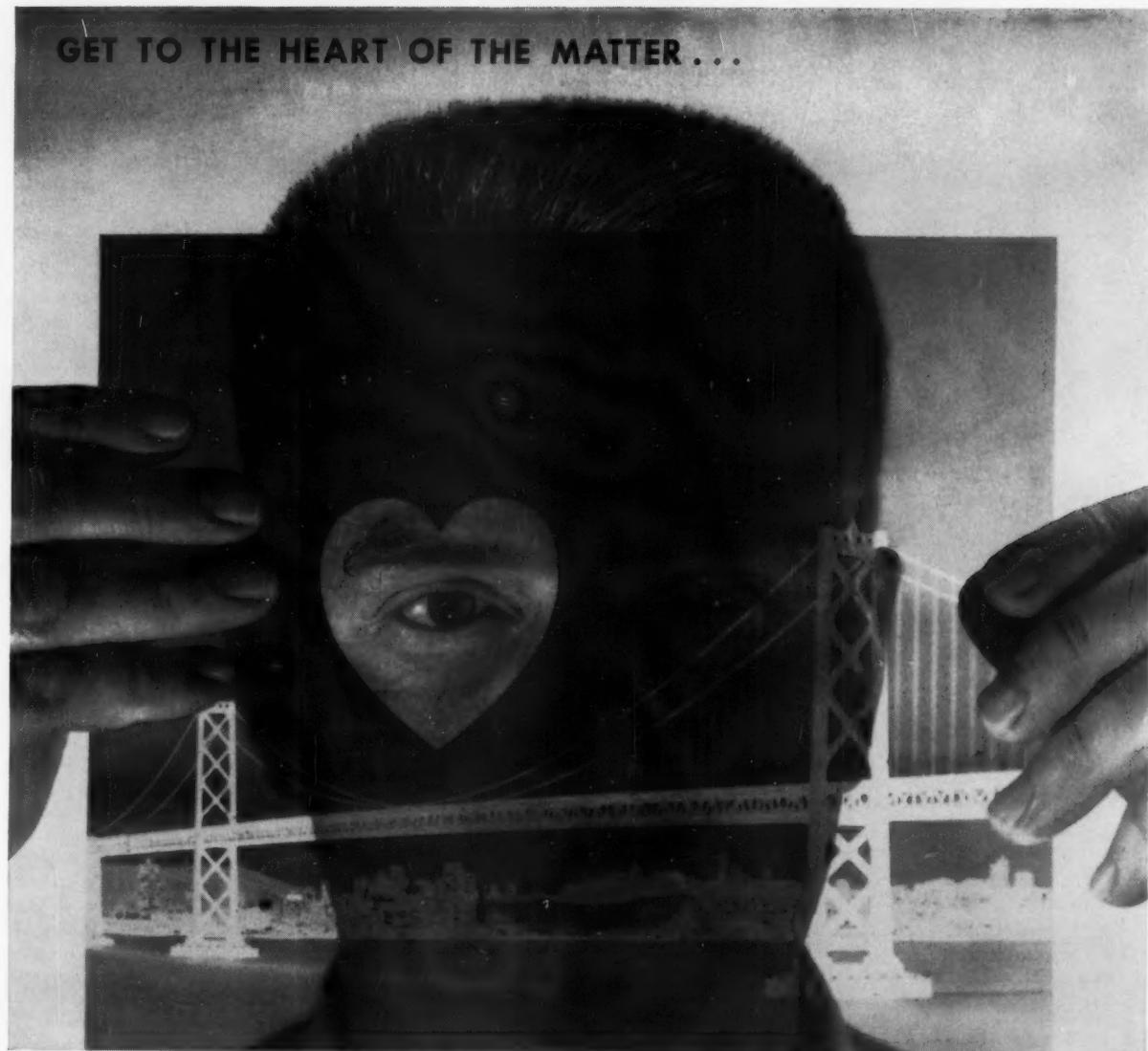
Press for Combination Printing

Kidder Filmprinters are now available combining one gravure color with up to five flexographic colors for printing films such as cellophane, polyethylene, and unmounted foil, and a variety of papers.

For information: Kidder Press Co., Inc., Dover, N.H.



Filmprinter combines flexography and gravure



CAMERAMAN looks into the heart of the matter—the emulsion. He finds it's easier to get good negatives from a wide variety of copy when he shoots with new Kodalith Ortho Film, Type 3.

New Type 3 Kodalith makes every job easier!

Easier work is more productive work! Everyone in the shop works better with new Kodalith Ortho Film, Type 3.

Cameramen get easier shooting of difficult copy, few makeovers—because of Type 3's wide latitude. *Every sheet is individually inspected.*

Dot etchers like it because the emulsion sticks to the base and dots etch uniformly through the entire scale.

Strippers handle negatives more easily on acetate-base Type 3. It's easier to scribe and cut.

Platemakers find it easier to print

to metal. Stack up four or five Type 3 negatives and see the base clarity for yourself!

Managers, too, find this remarkable new emulsion makes it easier to meet day-to-day production schedules and keep costs within predictable limits.

Make your job easier! Use Kodalith Ortho Film, Type 3—on your choice of four supports: regular acetate, thin-base acetate, dimensionally stable P.B., and thick-base P.B., in all conventional sizes.

It's easy to begin! Complete printed

how-to-use-it information is yours for the asking. Ready to help you, as always, are Kodak Technical Representatives, Graphic Reproduction Technical Service Centers, and your experienced Kodak dealer.

Order some "easy does it" Kodalith Ortho Film, Type 3, today. Or write us for an exposed and processed film sample, so you can put your glass on the heart of the matter for yourself.

Text for this advertisement was set photographically.

Graphic Reproduction
Sales Division

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

All Kodak graphic arts materials are made together to work together

Kodak
TRADEMARK



PRIDE
IS THE DIFFERENCE

Atlantic Offset

New bright white shade adds extra sparkle to both black-and-white and multi-color work.

Moisture-controlled dimensional stability assures accurate register and smooth ink coverage.

Regular or Vellum Finish.

Offset paper at its best. Ask your Franchised EASTERN Merchant for samples. Or write direct.



EASTERN

EASTERN FINE PAPER AND PULP DIVISION
STANDARD PACKAGING CORPORATION
BANGOR, MAINE

Selection of Blankets Important on Offset Jobs

(Concluded from page 83)

number of other factors: press packing, press age, press speed, press techniques, or a change in press plates. If presensitized plates are used, longer plate life can be obtained by selecting a blanket that has low abrasive qualities.

No matter what type of blanket is selected, however, blanket care is important to get the maximum service. The blanket surface must always be in a clean, fresh condition to insure a good image transfer. The best blanket surface is one that has a slightly draggy feel and a dull velvety appearance.

If the surface is not kept clean, a slight glaze may appear on the blanket surface. Sometimes this glaze is incorrectly referred to as low spots, because the pressman cannot obtain a print in these areas. The glaze can appear in the printing area if a film of ink is allowed to build up and remain on the blanket.

The glaze can also occur in the non-printing areas, especially with coated paper, if a combination of fountain solution, paper coating, and ink form a lacquer-like solution. Frequent and thorough washing with solvents will normally prevent the build-up of a glaze or film on the blanket surface.

If solvents with a high boiling point must be used because of local fire regulations, they should be applied as sparingly as possible, and the blanket surface should be wiped as clean as possible. Then the blanket should be rested to permit com-

New Packing Gauge Aids Offset Cylinder Work

(Concluded from page 65)

side of the base support, and then reverse the bar so that the micrometer is on the right side. Absolute parallel is indicated when the right and left side readings are identical.

In making these fine adjustments, it helps to powder the blanket or to have a piece of thin hard paper between the blanket and the magnetic base of the instrument. These reduce the friction between the rubber and the steel base and permit it to be slid or moved more easily and smoothly.

It is also a good idea to go through these paralleling operations on the plate cylinder to calibrate a new instrument.

This new design of instrument eliminates all previous objections to the packing gauge. It is relatively foolproof and will give consistently accurate readings. Its use, and especially in conjunction with the LTF Blanket Thickness Gauge, should eliminate all guesswork and permit a precision job of plate and blanket packing.

plete evaporation. Some of these solvents may tenderize the rubber as long as they remain on the surface.

If solvent washes will not restore the blanket surface, a thorough scrubbing of the blanket with a blanket wash and pumice powder may help. This scrubbing is easier and more effective as long as the glaze has not become too heavy. For a very heavy glaze, a solution of caustic soda can be tried. After such treatment, all traces of the caustic soda must be removed by thoroughly rinsing the blanket with water. A thorough washing may also be helpful if the blanket has become tacky.

In all washing operations care should be used to avoid soaking the fabric backing of the blanket with liquid; this might result in an uneven swelling of the blanket, or it may damage the ply adhesion or surface coating adhesion of the blanket.

Blankets, on or off the press, should be kept away from heat and sunlight.

Minor low spots in a blanket can often be eliminated by resting the blanket for a time.

Crocker West Coast Plant Tops in Fine Color Work

(Concluded from page 63)

tremendous future in heat-seal and pressure-sensitive labels and set up its specialty department to exploit the market. Post card and greeting card operations started in 1950.

In 1953, the advertising department began to promote the production of "Colorform" combination runs on a national scale. Folding cartons came into the picture in 1955.

Plans beyond 1959, whatever they may be, are still unannounced. With operations in San Bruno and Baltimore literally bursting at the seams, and business curves in general, and Crocker's in particular, being what they are, anything may happen during the year.

Last year, the Crocker organization startled the trade with the announcement of the acquisition of the Independent Lithograph Co. of San Francisco. Its former president, Robert L. Goldman, is now a vice-president of Crocker and head of the label division.

Whatever such news may be this year, to paraphrase a well-known appliance manufacturer's advertising, you can be sure it will have something to do with diversification and repeat sales—and full color reproduction!

Buys Litho Chemical Division

The Harry H. Rogers Co., Inc., Chicago, has purchased the litho chemical division of Gordon Bartels Co., Rockford, Ill. The litho chemical division has served the lithographic industry with chemicals for deep etch and surface plates for over 25 years.



Printed Offset on Atlantic Offset • Regular Finish • Basis 80

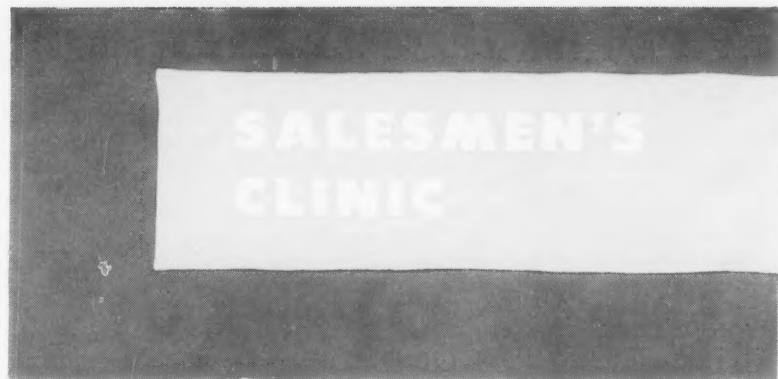
PRIDE IS A LION. The sight of a small boy pulling a ferocious tail. The satisfaction of putting a smile on a grandson's face. Pride. The joy of things more than well done. A reason proud printers turn often to Atlantic fine papers.



Cover • Bond • Opaque • Offset • Ledger • Mimeo • Duplicator • Translucent

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, MAINE

Atlantic



Salesman Has Problems Unknown to Shop

By Irving Sherman*

The foreman of our shop cornered me one day. "Who is the guy that writes the copy for the X house organ you landed?"

I told him.

"For the love of Mike," he said, "tell him to use a typewriter. What gives with that guy? He longhanded everything he sends down, then practically rewrites the galleys we send him. Tell him to lay off and give us a break."

Yea! Just like that! What the foreman didn't know was that I had been trying to land this account for a long time and now that we finally had it, I wanted to keep it.

"I appreciate it," said the Boss to whom I brought my problem. "But Joe is right. Why doesn't the guy use a typewriter? What is he—from the Gay Nineties?"

There it was—no sympathy, no understanding, no feeling for the salesman!

I faced the account the next day. "Here's the situation," I hold him. "Your long-hand copy is hard on the Linotype men. They're on a schedule and find it hard to decipher your writing. It holds the shop up. Why not use a typewriter?"

"Are you telling me or asking?" demanded the calligrapher. There was that "I dare you" look in his eyes.

"It's just a suggestion," I tried. "It will save time for everybody. You could dictate the copy or have it typed."

"Seems to me for a house all-fired up to get my business, you people are very uppity about it."

"Oh, no," I assured him, "quite the contrary. We are happy, very happy to have the business."

"Then what's all this about typing?"

"It's a question of work organization. We like to get the work standardized."

*Mr. Sherman has had much experience as editor of several trade publications. He has also had experience selling printing. His articles are based on problems he has actually handled. At present, he is a management and sales consultant with offices in New York City. He is available for a fee and may be contacted c/o The Inland and American Printer and Lithographer.

"Standardized? What do you want me to do—become a Ramac? It seems to me I'm the customer. It is I who should be making demands, not the other way around."

Oh my! Oh my! How to pull myself out? "I'll tell you what," I said. "How about turning your copy over to me. Let me get it typed and proofed before it gets on the machines. It will be helpful all around."

"How are you going to do it?" he asked.

"I'll find time. I'll take the copy home with me and type it myself if I have to."

"Okay," he said. "Sure it won't hold the paper up?"

I assured him and left. An hour later I was back at the shop. The foreman collared me again. "How did you make out?" he inquired.

"Okay. The copy will be typed."

"As I said," griped the foreman, "if only you salesmen knew what you were doing in talking to these accounts, life wouldn't be so tough. It could be a breeze."

"You mean for printing salesmen?" I queried naively.

The foreman threw me a look of disgust. "Who in hell is worrying about the salesmen?" he said. "My worry is keeping the men on the schedule and the salesmen can take care of themselves. How easy do you salesmen want to have it? All you do all day is go around, shake hands with people, and then collect your commissions. It's the men on the machines and guys like me that really work."

"Yep," I agreed, "as you said, the salesmen have it easy. All they do all day is shake hands, talk to people, and then collect their commissions."

Influence of Sales Promotion

Q.—Can you cite specific instances in which sales promotions achieved major sales ends?

A.—There are hundreds of such instances witnessed every day. For example, advertising in newspapers, and on radio and television is a type of sales promotion.

Point-of-sale aids and inside and outside store events staged either by distributors or manufacturers are promotions. Promotions will run the gamut of expense and scale from the offer of premiums or outright prizes to trips to Bermuda and Europe in the hope that product acceptance will be accelerated as a result, and resistance to the company's salesmen will decline substantially.

Sales Promotion Opens Doors

Q.—What about opening the closed door? What effect has sales promotion on this major obstacle?

A.—It definitely is in the province of a sales promotion department to open a closed door. It can be done in several ways: through the proper mailing, by special offers either in quantities or prices; by making a special condition such as an exclusive handling right for a given territory; the offer of a special tie-in, either through advertising or a local promotion; inside or outside store events, and similar ideas tending to conjure up profits or materially increase the prestige of a prospect in the eyes of his customers.

Contact Work Is Missionary Work

Q.—How do we distinguish the sales promotional effort from the usual missionary work, either by specialists or by the salesman himself?

A.—As a rule missionary work is contact work; sales promotional work is not. Of course, the line sometimes is very thin. Good sales promotional work will achieve missionary status. It is conceivable that a salesman may first have to engage in sales promotion and will make a contact for this reason alone.

Plans for the June 13 "Learn and Laff Luau," annual Printing Sales Conference of the Los Angeles Printing Sales Club, were discussed in Polynesian surroundings and costumes by Nelson Carnes (l.), club president and conference chairman; Pat Owens of San Pedro; Sam Rose, club past president and cochairman of the committee



Water Spray on Roof Will Cool Your Plant

By Siegfried Ruppert

Industrial air conditioning, indeed all true air conditioning, was born in a printing establishment. The man who became known as the "Father of Air Conditioning" had a printer for a friend and thus became acquainted with the difficulties of holding register with multicolor printing.

It was he who found out that the trouble was caused by changes in weather and, more precisely, by the accompanying changes in the moisture content of the air.

All things, to a certain degree, are hygroscopic, that is they tend to take on moisture. Metals are practically nonhygroscopic, paper is moderately so, while certain salts are very hygroscopic.

There is an interrelation which is conveniently expressed in what is known as the "moisture regain" of a material. This is the amount of moisture it will absorb from its surroundings after, for explanation's sake, it has been made absolutely dry.

This amount of moisture, it was discovered, depends on the nature of the material and also on the "relative humidity" of the air. Air also is hygroscopic and fights to regain moisture just as paper does until an equilibrium is established between the two.

The amount of moisture the air can hold is limited by its temperature. The hotter the air the more moisture it will try to absorb, and the cooler the air the less it will try to grab. If the air in a pressroom happens to have only, say half the amount it needs to be "saturated" at the prevailing temperature, it is said to be of 50% r.h. (relative humidity).

Paper Will Give Off Moisture

If paper that was stored previously in 75% r.h. air long enough to be at equilibrium with it is brought into that room, it will promptly start to give off its own moisture to the drier air. This causes it to shrink in size. If it is stacked, it will dry at the edges first and become wavy until it is at equilibrium throughout with the new surroundings.

From then on, it will be stable in size and shape if air conditioning keeps the indoor conditions unchanged despite all influences that work against it.

Basically, air conditioning does two things to the indoor air. It maintains its temperature at the desired level by adding or subtracting heat, and it maintains its relative humidity by adding or subtracting moisture. To do this accurately is not easy and requires expensive equipment. The part of the equipment that subtracts, being essentially refrigerating machinery, takes the lion's share of the investment.

The refrigerating machine removes the heat which has entered the pressroom

through its walls when the temperature is higher outdoors than indoors. Where the ceiling of the air-conditioned room is directly or indirectly exposed to sunshine as in all one-story structures, the amount of heat from above is considerable.

Large buildings have a large roof area compared to the area of the walls. When the sun shines on the roof, it gets some 50° F to 75° F hotter than the air, creating a flow of heat into the building.

It stands to reason that anything that will keep the roof temperature down to the human body temperature or lower will be a great help in summer.

The roof is cooled by sprinkling it with a moving nozzle. The jet of water is partly intercepted by the vanes of a wheel which serves a dual purpose. It divides the jet into a fan-shaped pattern of drops and it uses the force of the jet like a water wheel, driving the gears in the box and causing the cooler to revolve slowly around its vertical axis.

The drops of water travel through the air to their respective destination on the roof and arrive cooled by evaporation no matter how warm the water may have been at the cooler. This insures the lowest roof temperature that is possible under the prevailing weather conditions.

Another method is to have a pipe system with enough nozzles for sprinkling the entire roof at one time and to stop sprinkling after the roof is well wetted and thus cooled.

Thermostat Actuates Valve

The practical way to shut the sprays off is to have an electromagnetic valve close at the desired moment and then reopen when the roof threatens to warm up again. To activate the valve in that rhythm use a thermostat that senses roof temperature.

Either system has its certain advantages. The latter can be adjusted for utmost economy in water consumption. The former always brings the roof to the lowest temperature possible under the momentarily prevailing air condition.

Both systems are inexpensive to operate as may be seen from the Cost of Water table. Because the cost per day is so little, it shows it per month (30 days) with 6 hours of daily operation for a roof area of 50x50 feet.

To provide for any price of water, the first row reads from 1¢ to 9¢ which is to be understood per 1,000 gallons. The second row gives the corresponding cost per month of hot summer weather. To make it more clear: If the price of your water is 17½¢ per 1,000 gallons, add:

10 x column 1 :	1.25
1 x column 7 :	.86
0.1 x column 5 :	.06
total \$2.17	
per month	

If your roof measures 100x150 ft., its area is 6 times that of 50x50 ft., and the total must be multiplied by 6. This would be \$13 per month. The cost of the complete, installed system would be about \$960, or 6½¢ per square foot.

Price of 1,000 gallons	Cost of Water (50x50 feet)								
	1¢	2¢	3¢	4¢	5¢	6¢	7¢	8¢	9¢
\$/month	.12½	.25	.37	.49	.62	.74	.86	.98	1.11

with the use of
COLORED
PAPER
you can get.....

EDDIE JACOBS, LTD.
CLOTHIER OF CHARACTER
ESTABLISHED 1891
EXCLUSIVELY AND EXCLUSIVELY
MANUFACTURED & MARKED

Shirts



Shirts



Sport Shirts



TWO-COLOR PRINTING
WITH ONE PRESS RUN!

EDDIE JACOBS, LTD., FAMOUS CLOTHIER,
DEMONSTRATES HOW IT'S DONE

By specifying the printing of brown ink on buff colored stock, Eddie Jacobs, Ltd., was able to produce two-color direct mail at little more than one-color cost. Reproduced, in miniature, are 3 of the 7 stuffers used in the mailing.

Colored papers give you an **extra** color and the added cost is negligible — for colored papers cost little more than white papers of comparable quality. Colored inks, too, cost little more than black ink.



Make **YOUR** next job a "two-color" job by
printing with colored ink on one of the
many beautiful colors in the Beckett line.

THE BECKETT PAPER COMPANY



HAMILTON, OHIO

BOOKS FOR THE PRINTER

The Inland and American Printer and Lithographer maintains a Book Department. A Book List may be obtained by writing the magazine, 79 W. Monroe St., Chicago 3. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ for handling charge

Mechanick Exercises

On the Whole Art of Printing

By JOSEPH MOXON (Oxford University Press, 417 Fifth Ave., New York 16. \$16.80).

All that Joseph Moxon wrote on printing and typefounding is contained in this book which followed a first volume on other trades. This one came out in parts in 1683 and was by 40 years the first manual of printing in any language. Only about 50 of the first editions are presently known and the only reprint, edited by Theodore L. De Vinne in 1896, was published in a limited edition and has become a rare book.

In 17th century English, Moxon describes the methods, tools, and equipment of the printer's workshop and the customs of his "chapel," and ends with a glossary of technical terms. The original plates showing equipment, lettering, etc., have been included along with illustrations of punches used by Moxon, title pages from his books, an advertisement of astronomical and geographical objects, and other items. An index, appendixes, and an introduction on Moxon's history are also included.

Clipper Creative Art Service

(The INLAND AND AMERICAN PRINTER AND LITHOGRAPHER Book Department. \$20.35 per issue, \$15.35 monthly for one year's subscription.)

Halftone illustrations, cartoon characters, combination line and halftone illustrations for two-color printing, mechanical screens, etc., are provided in monthly issues of an 18 3/4 x 12 1/2-inch clipbook. A pictorial index and suggestions for layouts are included in each issue.

Fifty Years for Freedom

By CHARLES C. CLAYTON (Southern Illinois University Press, Carbondale, Ill. \$4.50).

"The Story of Sigma Delta Chi's Service to American Journalism" is the subtitle of this book. It covers the history of the journalism fraternity from its beginning in 1909 until 1959. Professor Clayton is editor of the *Quill*, its official organ.

Ilford Manual of Photography

Edited by ALAN HORDER (Ilford Inc., 37 W. 65th St., New York 23. \$8).

This is the first revised and expanded edition to be published since 1949. New illustrative material and text have brought the book up to date on new developments, techniques, and applications of photography. More than 250 photographs, diagrams, charts, and tables in addition to appendixes and an index make this volume a manual of theory and practice for beginners and professionals as well.

5th Annual Idea Art Portfolio

(The INLAND AND AMERICAN PRINTER AND LITHOGRAPHER Book Department. \$29.85.)

This spiral-bound clip book of art contains 100 drawings in cartoon style adaptable to a variety of advertising and promotional uses. The drawings are in line or tone art, screened for reproduction, and printed on Kromekote. They may be reproduced or resold.

Lee Augustine (2nd from l.), chairman of International Exchange Committee of Printing House Craftsmen, presents a set of miniature books produced by the Pacific Craftsmen's clubs to James Mosley, librarian of the St. Bride Printing Library, London. Mrs. Augustine (3rd from l.) and Mrs. Beatrice Warde, editorial manager of the Monotype Corp., London, watch the presentation



Why People Buy

By LOUIS CHESKIN (Liveright, Publishers, 386 Fourth Ave., New York 16. \$5).

The results of "Motivation Research and Its Successful Application," (the subtitle of the book,) are presented in readable fashion. Many questions about people's behavior as purchasers are answered. The role of symbolism, advertising of the future, importance of keeping old trademarks, unconscious-level testing, why certain products have or have not been marketing successes, and many other aspects of buying and selling are covered.

Chapters include "Basis for Management Decision," "The Structure of a Marketing Program," "Imagery and Color in Packaging," and "Developing a Package With the Aid of Research." The author is director of the Color Research Institute. He has written several books on related topics, and is considered an authority in his field.

Modern Book Design

By RUARI MCLEAN (Essential Books, 16-00 Pollitt Dr., Fair Lawn, N.J. \$4.75).

Book design in Europe and America from the time of William Morris to the present is described in this volume. The author traces the changes in manufacture from the end of the 19th century and shows its effect in design and production of modern books.

Illustrations, all in black and white, show these changes. The book should be of interest both to specialists and to the general reader.

Cartoons

By GLENN BERNHARDT (Rapid Printing Co., 733 A St., Hayward, Calif. \$9.50).

Two hundred cartoons adaptable to commercial use have been published in this spiral-bound clip book printed on Kromekote paper. They are indexed under 125 categories which include children, Christmas, sports, vacations, etc. Most of them have captions.

Bernhardt's cartoons have appeared in such magazines as *Look*, *This Week*, *Cosmopolitan*, and many others. The cartoons can be reproduced directly from the clip book, or from mats available at \$80 for the complete set.

Reporting Sales Data Effectively

By ELIZABETH MARTING (American Management Association, Inc., 1515 Broadway, New York 36. \$8 to AMA members, \$12 to nonmembers).

One hundred seventy-five sales forms taken as the best examples of forms used by over 30 companies have been reproduced in this volume. The forms have been divided into eight sections representing basic areas of sales management. Included are account records, sales analyses, branch reports, compensation statements, sales forecasts, expense statements, and many others.

LOOKS, FEELS, PERFORMS LIKE UNGUMMED STOCK!



NASHUA DAVAC... THE MODERN LABEL PAPER!



MR. RICHARD KAYE, PRESIDENT OF KAYES', INC., FARGO, N. DAK. SAYS: "YOU'LL TAKE ON ALL THE GUMMED PAPER JOBS YOU CAN GET—AND GO OUT FOR MORE—ONCE YOU TRY NASHUA DAVAC."

You've never printed gummed paper like this before! Nashua DAVAC looks, feels, performs like ungummed stock...ends press problems...puts profit back into gum label printing! DAVAC's matte-like adhesive—developed by Nashua—lets the paper "breathe"...expand and contract, absorb and release moisture without curling. This modern paper stays flat under relative humidity of 70% and more...

updates your label printing — from storage, to satisfied customers!

Prints beautifully, too. DAVAC is neither broken nor stack calendered...gives you reproduction quality conventional gummed papers can't touch. Thousands of printers like Mr. Kaye now use, and endorse, modern DAVAC. Ask your distributor about this original balanced gummed paper. He's listed on the back of this insert.

Microscopic beads of adhesive let DAVAC paper "breathe", thus prevent curl. Matte-like finish takes ink beautifully when labels must be printed on adhesive side.

DAVAC, Reg. U.S. Pat. Off. 2275396



First with the finest in adhesive papers

NASHUA
Corporation

This is the adhesive side of **DAVAC** gummed paper!

Note the crisp, sharp printing. DAVAC'S matte-like adhesive is excellent for look-through labels, window stickers, other reverse-side jobs. DAVAC is available through the fine paper merchants listed below. Ask for trial-run sample sheets.

AKRON, OHIO Millcraft Paper Company	COLUMBUS, OHIO Central Ohio Paper Company	INDIANAPOLIS, INDIANA Indiana Paper Company	NASHVILLE, TENNESSEE Bond-Sanders Paper Company	SALT LAKE CITY, UTAH Carpenter Paper Company
ALBANY, NEW YORK Hudson Valley Paper Company	CONCORD, NEW HAMPSHIRE John Carter and Company, Inc.	JACKSON, MISSISSIPPI Jackson Paper Company	NEWARK, NEW JERSEY Central Paper Company	SAN ANTONIO, TEXAS Carpenter Paper Company
ALBUQUERQUE, NEW MEXICO Carpenter Paper Company	DALLAS, TEXAS Carpenter Paper Company	JACKSONVILLE, FLORIDA Jacksonville Paper Company	NEW HAVEN, CONNECTICUT John Carter Company Carter Rice Storrs & Bement	SAN FRANCISCO, CALIFORNIA Bonestell Paper Company Carpenter Paper Company
ALEXANDRIA, LOUISIANA Louisiana Paper Company, Ltd.	DAYTON, OHIO Central Ohio Paper Company	JAMESTOWN, NEW YORK Millcraft Paper Company	NEW ORLEANS, LOUISIANA D and W Paper Company, Inc.	SAVANNAH, GEORGIA The Atlantic Paper Company
ATLANTA, GEORGIA Sloan Paper Company Whitaker Paper Company	DENVER, COLORADO Carpenter Paper Company	KANSAS CITY, MISSOURI Carpenter Paper Company	NEW YORK, NEW YORK Ailing and Cory Company Miller & Wright Paper Company Harry Elish Paper Company Linde-Lathrop Paper Co., Inc. Geo. W. Millar and Co., Inc.	SEATTLE, WASHINGTON Carpenter Paper Company West Coast Paper Company
AUGUSTA, MAINE Carter Rice Storrs & Bement	DES MOINES, IOWA Carpenter Paper Company	KNOXVILLE, TENNESSEE Dillard Paper Company	NORFOLK, VIRGINIA Old Dominion Paper Company	SHREVEPORT, LOUISIANA Louisiana Paper Company, Ltd.
AUSTIN, TEXAS Carpenter Paper Company	DETROIT, MICHIGAN Seaman-Patrick Paper Company Whitaker Paper Company	LINCOLN, NEBRASKA Carpenter Paper Company	OGDEN, UTAH Carpenter Paper Company	SIOUX CITY, IOWA Carpenter Paper Company
BALTIMORE, MARYLAND Whitaker Paper Company White Rose Paper Company	EAST HARTFORD, CONNECTICUT Carter Rice Storrs & Bement	LITTLE ROCK, ARKANSAS Roach Paper Company	OKLAHOMA CITY, OKLAHOMA Carpenter Paper Company	SIOUX FALLS, SOUTH DAKOTA John Leslie Paper Company
BATON ROUGE, LOUISIANA Louisiana Paper Company, Ltd.	EL PASO, TEXAS Carpenter Paper Company	LONGVIEW, TEXAS Etex Paper Company	OMAHA, NEBRASKA Carpenter Paper Company	SPOKANE, WASHINGTON Independent Paper Company
BILLINGS, MONTANA Carpenter Paper Company	FARGO, NORTH DAKOTA John Leslie Paper Company	LOS ANGELES, CALIFORNIA Carpenter Paper Company Ingram Paper Company	ORLANDO, FLORIDA Central Paper Company	SPRINGFIELD, MASSACHUSETTS Carter Rice Storrs & Bement
BIRMINGHAM, ALABAMA Sloan Paper Company	FORT WAYNE, INDIANA Millcraft Paper Company Taylor Martin Papers, Inc.	LOUISVILLE, KENTUCKY Rowland Paper Company	PHILADELPHIA, PENNSYLVANIA Rhodes Paper Company Whiting Patterson Company	SYRACUSE, NEW YORK Ailing and Cory Company
BOSTON, MASSACHUSETTS Carter Rice Storrs & Bement John Carter Company	FORT WORTH, TEXAS Carpenter Paper Company	LUBBOCK, TEXAS Carpenter Paper Company	PITTSBURGH, PENNSYLVANIA Ailing and Cory Company Whitaker Paper Company	TACOMA, WASHINGTON Allied Paper Company, Inc.
BRISTOL, VIRGINIA Dillard Paper Company	GLouceSTER CITY, NEW JERSEY Rhodes Paper Company	LYNCHBURG, VIRGINIA Caskie Paper Company, Inc.	POCATELLO, IDAHO Carpenter Paper Company	TALLAHASSEE, FLORIDA Capital Paper Company
BUFFALO, NEW YORK Ailing and Cory Company	GRAND ISLAND, NEBRASKA Carpenter Paper Company	MACON, GEORGIA Macon Paper Company	PORTLAND, OREGON Carter Rice and Company	TAMPA, FLORIDA Tampa Paper Company
CHARLESTON, WEST VIRGINIA Central Ohio Paper Company	GRAND RAPIDS, MICHIGAN Carpenter Paper Company	MEMPHIS, TENNESSEE Tayloe Paper Company Roach Paper Company	PROVIDENCE, RHODE ISLAND Carter Rice Storrs & Bement John Carter and Company, Inc.	TEXARKANA, TEXAS Louisiana Paper Company, Ltd.
CHARLOTTE, NORTH CAROLINA Charlotte Paper Company Dillard Paper Company	GREAT FALLS, MONTANA Carpenter Paper Company John Leslie Paper Company	MERIDIAN, MISSISSIPPI Newell Paper Company	PUEBLO, COLORADO Carpenter Paper Company	TOLEDO, OHIO Central Ohio Paper Company Millcraft Paper Company
CHATTANOOGA, TENNESSEE Sloan Paper Company	GREENSBORO, NORTH CAROLINA Dillard Paper Company	MIAMI, FLORIDA Everglade Paper Company	RALEIGH, NORTH CAROLINA Raleigh Paper Company	TOPEKA, KANSAS Carpenter Paper Company
CHICAGO, ILLINOIS Bradner Smith and Company Carpenter Paper Company Dwight Bros. Paper Company	GREENVILLE, SOUTH CAROLINA Dillard Paper Company	MILWAUKEE, WISCONSIN Dwight Bros. Company	RICHMOND, VIRGINIA Richmond Paper Company	TYLER, TEXAS Etex Paper Company
CINCINNATI, OHIO Chatfield Paper Corporation Whitaker Paper Company	HARLINGEN, TEXAS Carpenter Paper Company	MINNEAPOLIS, MINNESOTA Carpenter Paper Company John Leslie Paper Company	ROANOKE, VIRGINIA Dillard Paper Company	UTICA, NEW YORK Ailing and Cory Company
CLEVELAND, OHIO Ailing and Cory Company Millcraft Paper Company	HARRISBURG, PENNSYLVANIA Ailing and Cory Company	MOBILE, ALABAMA Partin Paper Company	ROCHESTER, NEW YORK Ailing and Cory Company	WASHINGTON, D. C. Whitaker Paper Company
COLUMBIA, SOUTH CAROLINA Dillard Paper Company Palmetto Paper Company	HARTFORD, CONNECTICUT John Carter and Company	MONROE, LOUISIANA Louisiana Paper Company, Ltd.	ST. LOUIS, MISSOURI Acme Paper Company Beacon Paper Company	WICHITA, KANSAS Southwest Paper Company
	HONOLULU, HAWAII Honolulu Paper Co. Ltd.	MONTGOMERY, ALABAMA Weaver Paper Company	ST. PAUL, MINNESOTA Carpenter Paper Company John Leslie Paper Company	WILMINGTON, DELAWARE Whiting-Patterson Company
	HOUSTON, TEXAS Carpenter Paper Company			WILMINGTON, NORTH CAROLINA Dillard Paper Company
				WORCESTER, MASSACHUSETTS Carter Rice Storrs & Bement

There is only one **DAVAC** order it by name!

Three Trade Shops Will Produce New Du Pont Photopolymer Plate

Appointment of three trade service shops to produce Du Pont photopolymer plates commercially was announced at the International Association of Electrotypers & Stereotypers spring technical conference in Toronto, Canada.

First shops exposing and processing these photosensitive plates as part of Du Pont's field evaluation program are Typographic Service, Inc. and Beck Engraving Co., Inc., both of Philadelphia, and Industrial Engraving Co., Easton, Pa. A limited number of additional outlets will be announced soon.

Photopolymer plate sales development manager Paul H. Smith said no decision had been made to manufacture the plates commercially, but that limited commercial availability would be the next step after field evaluation is completed.

He announced two new aluminum-backed, precurved plates for rotary press-work. They are Type 180 (.180-inch thick) and Type 240 (.240-inch). Other experimental plates are Types 50 and 60 steel-backed flexible plates for rotary or flat-bed work, and Type 150 aluminum-backed rigid for flat-bed press use.

Some 2,100 plates, or 275,000 square inches, have been given production runs at more than 20 test sites, according to Mr. Smith. Test sites are plants running plates produced by Du Pont's Printing Development Laboratory. Process sites are those having equipment and trained personnel for producing photorelief plates. Mr. Smith said that W. F. Hall Co. of Chicago would soon be added to the list.

Scouting trials, he added, "lead us to believe we'll be able to develop techniques for making conventional stereotype and electrotype molds from photopolymer plates."

Ink solvents for type washes are being studied. Mr. Smith pointed out that some type washes have a detrimental effect on photopolymer plates. Acetate and alcohol should be avoided. Coal tar derivatives were rated as suitable cleaners. For removing most inks he recommended Perclene perchlorethylene as being safe and nonflammable.

"The relative economy of using these plates must be figured according to individual cases," said Mr. Smith. "We know our present price, about \$10 per square foot, is too expensive for some applications. At the present price for photopolymer the greatest savings can be achieved where maximum use is made of photography, where speedy platemaking is needed, and where press makeready reduction is significant. When the price comes down and plate size goes up the

economics will become even more favorable. Maximum plate size now is 20x24 inches. By late 1960 it may be 30 inches by any reasonable length.

"Several types of exposure and washout equipment are expected to be available at significantly less than present costs. We have built some but hope it will not be necessary for us to go into this field commercially. Fairchild Graphic Equipment has built some for us. Several other manufacturers are interested."

University of Chicago Given Collier Building in Springfield

R. R. Donnelley and Sons Co., Chicago, has given the University of Chicago a large industrial building in Springfield, Ohio. The building was formerly the printing plant of the Crowell-Collier Publishing Co. Donnelley acquired the property and its machinery two years ago when Crowell-Collier discontinued publication

of the *American Woman's Home Companion*, and *Collier's* magazines.

Donnelley occupied the buildings until last spring when it moved its equipment to other plant locations.

The property occupies two square blocks in Springfield's business district. Crowell-Collier built the plant in stages from 1909 to 1946 for its own printing purposes. A definite value has not yet been placed on the property. The university will probably offer it for lease, according to Albert C. Svoboda, assistant treasurer.

Knapp Engraving Contributes To New York Scholarship Fund

Knapp Engraving Co., celebrating its 40th anniversary, has contributed \$5,000 to the Scholarship Fund of the Advertising Agency Production Club of New York City, which will use the gift to create a David Knapp Memorial Scholarship honoring the company's founder, who died last year.

The club maintains the grant-in-aid and loan fund to help pay tuition for students of professional promise studying advertising production courses at the New York City Community College of Applied Arts and Sciences in Brooklyn.

Education Council of Graphic Arts Industry Summarizes Activities

A summary of major activities of the Education Council of the Graphic Arts Industries is available from the organization's headquarters at 5728 Connecticut Ave., N.W., Washington 15, D.C.

Topping the list of 33 activities is the National Scholarship Trust Fund program, which so far has raised \$75,000 for printing management, engineering, and teaching scholarships.

For vocational guidance the Council has circulated 75 copies of its "Printing—A Future Unlimited" motion picture. A management career movie is in production. More than half a million reprints of New York Life Insurance Co.'s "Should Your Child Go Into Printing" advertisement, which ran in five national magazines, have been distributed.

Services in other brackets are as follows: manpower selection and recruitment; a portfolio plus a publication which covers in-plant training programs; setting up junior achievement printing companies; medals for outstanding junior and senior high school graduating students, and aptitude testing program information.

The Council's activities also include work with schools and teachers; financing and staffing professional printing teacher organizations through the International Graphic Arts Education Association; financing and staffing Gamma Epsilon Tau, graphic arts students' honor society; pro-

viding summer school teacher scholarships, and sponsoring an annual college campus printing teachers' convention with credit for attendance.

ECGAI publishes the portfolio, "How to Work With Schools," and holds a cooperative industry exhibit shown at major national conventions of educators. It also puts out the publications "Survey of Secondary Schools and Colleges Offering Courses in Graphic Arts"; "Suggested Courses of Study in Graphic Arts"; *News Bulletin*, and *Graphic Arts Education*.

To increase industry-education co-operation it publishes the "Manual for Use by Local Industry-Education Advisory Committees," and a portfolio, "How to Work with Schools." It also sponsors the James J. Rudisill Awards for outstanding local industry-education committees, and puts out a monthly calendar suggesting educational activities for local printing trade groups, and a news bulletin.

The ECGAI in-plant training program features a portfolio detailing projects, correspondence school and safety-training programs, a publication, "Related Technological Education for In-Plant Trainees," and annual conferences for personnel and training directors.

The Council also sponsors an annual awards banquet honoring individuals and organizations for outstanding services in promoting graphic arts education.

RICHFIELD

western wild flower book



What

CRIMSON MONKEY FLOWER

Mimulus cardinalis
From March or April through summer
along streams in foothills from
Oregon to Arizona. 1" flowers on
1-2 ft. plants.



OWL'S CLOVER

Orthocarpus purpurascens
3-4" flower heads appear in
April and May on plants about
1 ft. tall. Some kinds of Owl's
Clover are more pink than red.



WESTERN REDBUD

Cercis occidentalis
One of the most beautiful flowering
shrubs of the California foothills.
Spikes of 1/2" flowers on 8-15 ft.
shrubs in April.



FIREWEED

Epilobium angustifolium
Northwest and Sierra Nevada.
Spikes of 1/2" flowers all summer
on 2-10 ft. plants. Common in
burned-over areas.



CHAPARRAL PEA

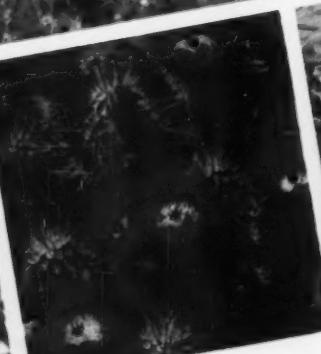
Pickeringia montana
Stiff spiny shrubs 2-5 ft. tall, forming
impenetrable thickets in the California
chaparral. Flowers 3/4" long appear
in May and June.



DOT
ediviva
dry soil throughout the West.
" to 3" tall, with delicate
about 2" across in May

HEDGEHOG CACTUS

Echinocereus fendleri
Stems to 6" high resemble spiny
cucumbers. The first cactus to bloom
in the spring, with 3" flowers. Fruits
edible. Arizona. March-April.



FOUR O'CLOCK

Mirabilis fimbriata
Common in the deserts. Low,
sprawling growth; single plants
may spread as much as six feet.
1 1/2" flowers May to July.

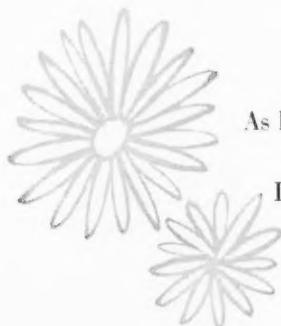


INDIAN PINK

Silene californica
These bright flowers splash ver-
on the forest floor from Califor-
nia to Oregon. The plants are 1 ft.
with flowers 1" across. May-June

This insert is lithographed on
Sterling Offset Enamel
25 x 38-80

Makes these flowers bloom?



As bright as all outdoors, this flower book was lithographed on West Virginia's Sterling Offset Enamel. It attracts readers as only a truly superior print job can.

The remarkable whiteness and gloss of Sterling cleanly reflect light back to the eye and convey the valued impression of top quality.

Another reason for the lithographer's choice of Sterling Offset Enamel is recognized printability. It is an excellent, stable paper that assures smooth, high-speed press performance and close register.

The West Virginia family of fine papers gives you unusual quality and economy for your printing jobs. Add to this the benefits of West Virginia's direct mill-to-you sales policy and service.

For full details write to West Virginia Pulp and Paper Company, 230 Park Avenue, New York 17, N.Y., or contact an office listed below.



Richfield's "Wild Flower Book" printed by the Pacific Press in Los Angeles, is lithographed on 70# Sterling Offset Enamel. The sheet size was 42 x 58, and the job was run on four- and five-color Michle presses. For a personal copy, just ask your nearest West Virginia Office.

Fine Papers Division *Commercial Printing Paper Sales*

Chicago 1 / FR 2-7620 New York 17 / MU 6-8400
Cincinnati 12 / RE 1-6350 Philadelphia 7 / LO 8-3680
Detroit 35 / DI 1-5522 Pittsburgh 19 / CO 1-6660
San Francisco 5 / GA 1-5104



West Virginia
Pulp and Paper

Plant Men Attend New York Lithoshow and Forum

More than 600 plant men from several states attended the Lithoshow and Forum staged by the Lithographic Division of New York Employing Printers Association on May 2 at Statler-Hilton Hotel. Through the morning they paid close attention to the panelmen reviewing lithographic developments. During the afternoon they inspected exhibits sponsored by some 30 companies and showing products ranging all the way through the litho production cycle. Many conferred with the panelmen at a circle of information tables.

Panel moderator was Donald B. Thrush of Westport Litho Co., Inc. John L. Kronenberg of S. D. Warren Co. described litho paper developments from blotterlike to smoother, harder, and more compact stocks. He explained six paper coating methods designed to meet specific end-use requirements.

John Lupo, Jr. of Di-Noc Chemical Arts, Inc. reviewed photographic procedures. Referring to improved and simplified masking methods, he noted that greater publication of technical information had taken the fear, confusion, and guess-work out of color separation. He also described the new camera-back masking technique using a negative color correcting mask in the camera for copy reflection or transmission. The mask is registered on the camera back to make the corrected color separation negative.

Albert R. Materazzi of Litho Chemical & Supply Co. said that plate developments had come so fast that the tri-metal type introduced in 1948 had become obsolescent. Only surface and deep-etch plates and two or three coatings were used up to the end of World War II, but now there is a wide variety of quality-controlled types. Mr. Materazzi pointed out that pre-sensitized plates, available in all sizes for positive and negative work, can be micro-etched, brush-grained, and smooth-surfaced, and are being used for longer and longer runs. Wipe-on plates, he said, simplify and speed coating.

Developments noted by Ted F. Makarius of Pope & Gray, Inc. included multicolor presses, particularly small sizes, which simplify register and color problems. "You see what you have completely on the first sheet," he said. "Only one OK is needed from the customer instead of three or four."

Research has developed inks that have greater strength, cleaner colors, higher gloss and fast setting and drying for better press performance, according to Paul Whyzmuzis of Interchemical's Printing Ink Division. Web presses with heat-set ovens and cooling units have met the need for instant drying, but the speaker warned against pressroom additions of driers and other ingredients without consultation with ink suppliers. He explained that ink

his review of LTF services he emphasized that every lithographer should keep abreast of and use technical aids available.

"It isn't enough to learn about improvements and then to do nothing with them," said Edward Blank, NYEPA production management and new developments director. "It is absolutely necessary for managements to keep informed of all advances, evaluate them, try them, and if worth-while promptly make changes necessary for adopting them. There can be no progress without change."

7th Graphic Arts Show Has No Other Connections

The Seventh Educational Graphic Arts Exposition to be held Sept. 6-12 at the Coliseum in New York City has no connection with any other printing exhibition which may be on view in that city during the Coliseum show period.

This announcement came from A. E. Giegengack, president of National Graphic Arts Expositions, Inc., which is sponsoring the Coliseum exhibition.

"We have taken no other space in New York City for exhibitors," he said. "Our exposition, promising to be the best graphic arts show in history, has the backing of the entire printing industry in the United States and the many trade associations affiliated with the printing industry which will hold their annual conventions in New York City at our show time."

Champion Buys Buffalo Envelope Co.

The Champion Paper and Fibre Co. of Hamilton, Ohio, has acquired the business of the Buffalo Envelope Co., Inc., a manufacturer of commercial envelopes.



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

formulations contain critically balanced chemical and physical drying properties which haphazard additions at the press might upset, causing unsatisfactory printing results.

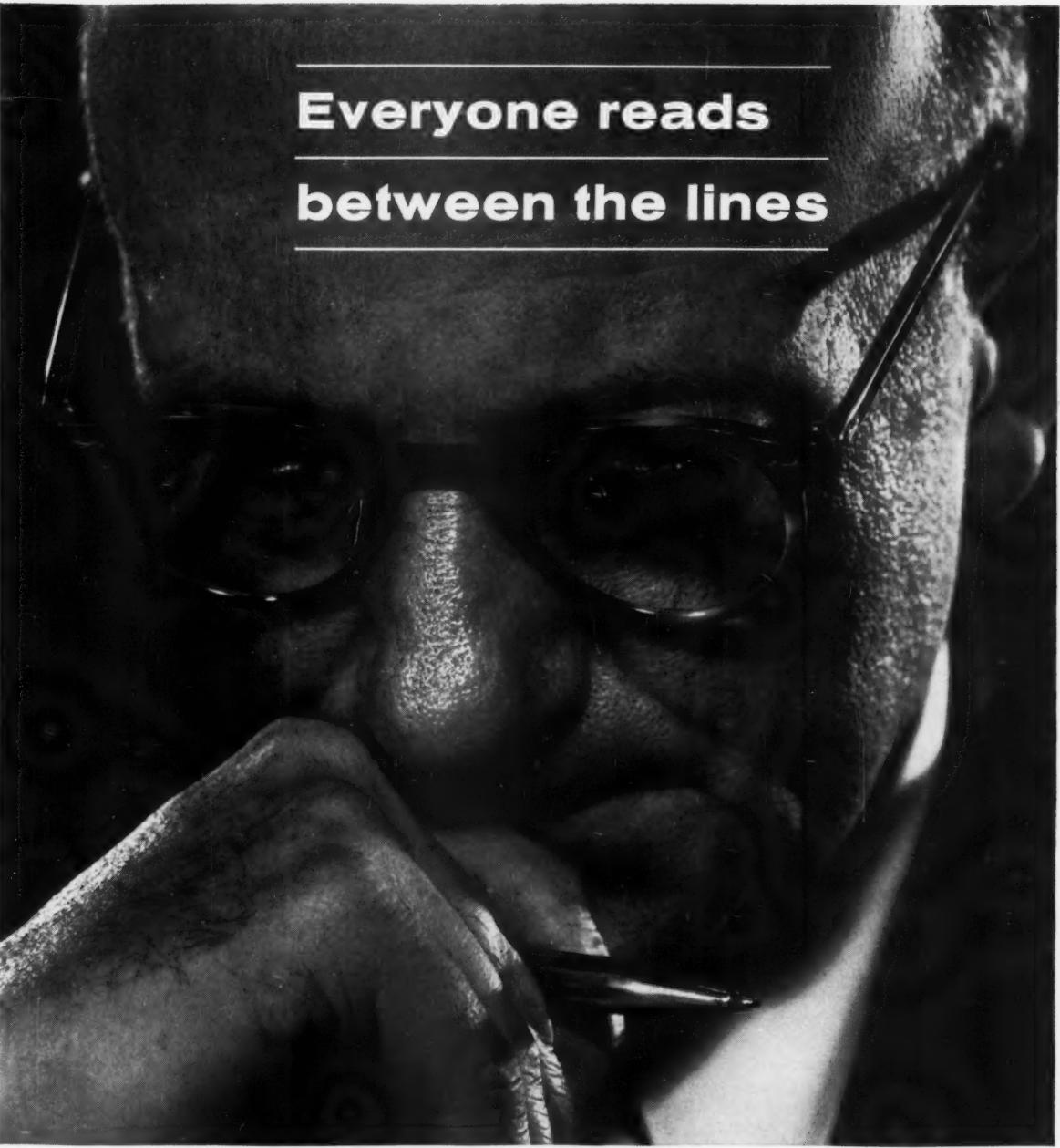
The Lithographic Technical Foundation's major purpose, as stressed by William H. Webber, executive director, is to take the mystery out of lithography and place it on a scientific basis. In concluding

NYEPA Issues New Litho Green Book

New York Employing Printers Association has issued a revised edition of its Lithographic Green Book, which lists hourly cost rates and production standards based on latest wage adjustments. Information applies to almost double the number of presses listed in the former edition. A paper thickness chart indicating which stocks should be figured at extra time for running and cutting is a new feature.

Panelists at a recent Lithoshow and Forum sponsored by the Lithographic Division of the New York Employing Printers Association were (seated from left) Donald B. Thrush, Westport Litho, Inc., division chairman; John J. Kronenberg, S. D. Warren Co.; Paul Whyzmuzis, Interchemical Corp., Printing Ink Division; and Ted F. Makarius, Pope & Gray, Inc. Standing are (from left) William H. Webber, Lithographic Technical Foundation; Albert R. Materazzi, Litho Chemical & Supply Co.; John Lupo, Jr., Di-Noc Chemical Arts, Inc.; Edward Blank and Charles W. Latham, both of the NYEPA staff





Everyone reads between the lines

See for yourself

For over 40 years Warren advertising has talked about you and the importance of quality printing. We believe this helps every business that uses printing — and helps you too. This ad appears in May 16 Saturday Evening Post and Business Week and June 15 Time.

Businessman reading a booklet: As he reads, he is unconsciously judging the company that sent him the booklet. He judges more than the words and the pictures — he *reads between the lines*. He evaluates the sincerity of the sales story . . . the over-all design of the booklet . . . the reproduction of the halftones . . . the feel and texture of the paper. All these things add up to the total impression this booklet makes. If the company shows respect for him by taking care in the planning, design, and printing of its booklets — that company will win his respect in return. *Respectful printing must begin with a good printer.* See him early. Most likely he will prefer a Warren paper, because he will get better results with Warren's — and so will you.



printing papers make a good impression

S. D. WARREN COMPANY, 89 BROAD ST., BOSTON, MASS.



Officers of the Research and Engineering Council elected at the ninth annual meeting in New York are (l. to r.) Alan S. Holliday, Craftsmen, Inc., president; C. M. Flint, Chas. T. Main, Inc., secretary; Paul Lyle, Western Printing & Lithographing Co., second vice-president; J. Russell Parrish, Meredith Publishing Co., treasurer; C. L. Jewett, Minnesota Mining & Mfg. Co., first vice-president

Research and Engineering Council Meeting Draws 250 at New York City May 18-20

Alan S. Holliday of Craftsmen, Inc., Kutztown, Pa., was elected president of the Research and Engineering Council of the Graphic Arts Industry at the ninth annual conference of the organization in New York City, May 18-20. More than 250 graphic arts producers, customers, and suppliers from the United States, Canada, Sweden, and England attended the meetings.

Other officers are C. L. Jewett, Minnesota Mining and Manufacturing Co., St. Paul, first vice-president; Paul Lyle, Western Printing and Lithographing Co., Racine, Wis., second vice-president; C. M. Flint, Chas. T. Main, Inc., Boston, secretary, and J. Russell Parrish, Meredith Publishing Co., Des Moines, treasurer.

First major event on the first day's program, May 18, was a presentation of the subject, "Converting Relief Forms for Photomechanical Reproduction," by Bernard R. Halpern of the Du Pont Co., Wilmington, Del. G. L. Erikson of the Braden-Sutphin Ink Co., Cleveland, talked on "Magnetic Inks—Do They Work?"

"An Inside Picture on Photocomposition," a sound movie showing the use of photocomposition for display advertising and how it differs from hot metal composition, was shown by C. M. Flint. The film was made in the plant of the *Louisville Courier-Journal* which has a Photon.

Final speaker on the Monday morning program was Dr. Marvin C. Rogers, Chicago, who spoke on "Recent Advances in Powderless Etching." The noon luncheon speaker was Lennart Pihl of Research, Inc. of Sweden.

A panel presentation with accompanying discussion on "An Idea to Copy to

Reproduction—Problems Along the Way" occupied all of Monday afternoon. Panelists described the advantages and limitations of letterpress, lithography, and gravure as related to artwork.

Moderator was F. E. Church of Time, Inc. Panelists included Marshall G. Baldwin of Colgate-Palmolive Co.; Richard J. Walters of U.S. Printing and Lithograph Co.; Tom Cooke of Street & Smith Publications, Inc.; Louis A. Squitieri of United States Rubber Co.; Roy Tillotson of the Union Carbide Corp., and Edward C. Mante of Kenyon & Eckhardt, Inc.

At the council's annual dinner Monday evening, A. E. (Gus) Giegengack, president and general manager of the Seventh

R & E Council president Alan S. Holliday of Craftsmen, Inc. presents a plaque to past president George H. Cornelius, Jr. of Cornelius Printing Co. in appreciation of his year of leadership



Educational Graphic Arts Exposition, former United States Public Printer and two-term president of the International Association of Printing House Craftsmen, spoke on "Looking Back—and Ahead."

Opening the Tuesday morning program was a panel presentation moderated by J. Homer Winkler, Battelle Memorial Institute, Columbus, O. The subject of the panel was "The Future of the Processes."

Speakers and their subjects were Harvey George of Gravure Research, Inc., who read a paper on gravure written by Oscar Smiel of Intaglio Service Corp.; Herbert Sperry, Color Process Co., Inc., on screen process; Joseph Chanko of the Condé-Nast Press on letterpress; Siegfried Higgins, Williamson and Co., on flexography; Paul Lyle, Western Printing and Lithographing Co. on lithography.

Tuesday luncheon speaker was Matthew J. Murphy, editor of McGraw-Hill's *Factory* magazine.

Color held the stage Tuesday afternoon as "Some 'Colorful' Ideas" were offered by F. L. Wurzburg, Jr. of the Interchemical Corp.; Frank Preucil of the Lithographic Technical Foundation; Karl L. Thaxton of Du Pont Co., and Charles Mansell of Balding & Mansell, Ltd., London and Weisbach, England.

Plant tours were on the program for all day Wednesday. Companies visited included the Condé-Nast Press, Greenwich, Conn., and Springfield Laboratories of Time, Inc., Springdale, Conn.; Mergenthaler Linotype Co., Brooklyn, and Fairchild Graphic Equipment Co., Plainview, L.I.; Intertype Co., Brooklyn, and Publishers Printing-Rogers Kellogg Corp., Long Island City.

Convention city and dates for the tenth annual conference of the council have not been determined.

SPECTRA '59 Machinery Exhibit Set for New York Sept. 6-12

SPECTRA '59 is the title applied to an exhibition of printing machinery manufactured in foreign countries as well as the United States to be held in New York City Sept. 6-12. The show will be presented in the New York Trade Show Building at Eighth Ave. and 35th St.

Joseph Sugarman, director of the show, reported that he has plans to present live workshops during the exhibition. He indicated that approximately 50 persons in each workshop will watch processes started and completed. Ten workshops are being scheduled.

Resigns Brett Litho Posts

Charles F. Roberts has left Brett Lithographing Corp., Long Island City, N.Y., after serving the company for 22 years. He confirmed Brett's announcement that he had resigned from his posts as secretary and a member of the board of directors. He is vice-president of the Lithographic Technical Foundation.

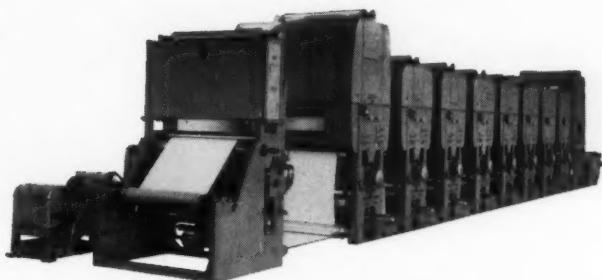
PERFORMANCE-PROVED

Champlain

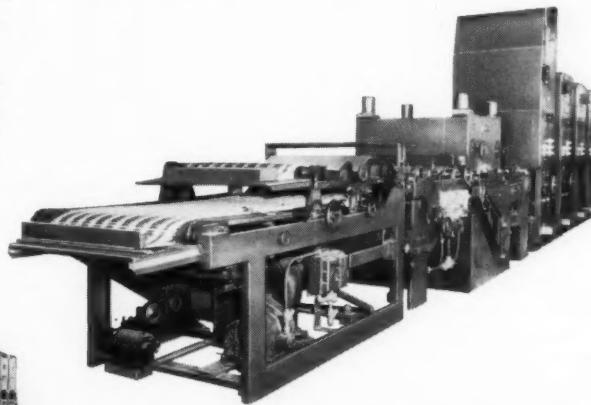
means broad experience...
a long tradition of quality
and service

CHAMPLAIN ROTOGRAVURE presses are designed and built to provide the finest quality in printing. High speed and precise register are combined with the production economies of a highly automated printing operation. An investment in the high quality features of a CHAMPLAIN rotogravure installation is your best assurance of top performance . . . simplicity and flexibility of operation . . . long, trouble-free service with a minimum of maintenance.

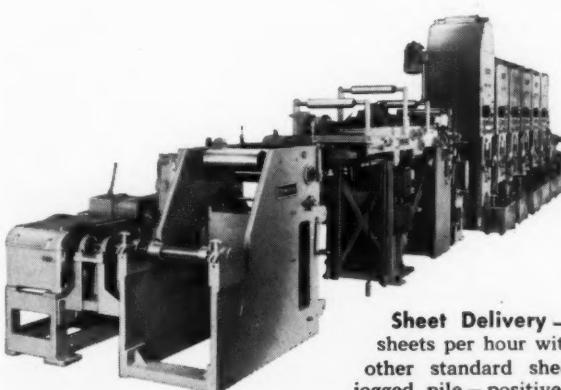
The CHAMPLAIN name on any piece of printing equipment is backed by long years of experience in research and manufacture; by skilled workmanship in all phases of production; and by prompt expert service.



Rewind Press — automatically controlled constant tension rewind roll stand — positive synchronization to press for speed of rewinding and roll hardness. Roll stand illustrated has integral constant tension pull unit and conditioner for web moisture content. Single, multiple, and continuous turn-over models.



Cutting & Creasing Press — cuts, creases, and automatically strips cartons from roll stock in one pass through the press—speeds up to 200 impressions per minute—precise cut-to-print register—minimum set-up time. Illustrated with alternator and double belt delivery to sort reverse-interlocked carton blanks.



Sheet Delivery — delivers up to 12,500 square-cut sheets per hour with 1/64" accuracy. Faster than any other standard sheeter. Undamaged edges — neatly jogged pile — positive sheet control — no waste trim. Illustration shows roll stand for alternate rewinding of web.

Other

CHAMPLAIN quality-built printing and converting equipment

FLEXOGRAPHIC, FLEXOGRAVURE, ROTARY TABULATING CARD, LETTERPRESS, & SPECIALTY PRESSES — for Tag, Chart Paper, End and Bakery Seals, Die Cut Labels, Tabulating Cards.

CUTTING AND CREEASING EQUIPMENT — Roll Fed Swing-Type Reciprocal and Stationary Die Cutting and Creasing Presses — Vertical Extruding and Eccentric Punches and Perforators — Rotary Blankers.

SPECIALTY CONVERTING EQUIPMENT FOR INLINE USE — Rotary Embossers—Perforators and Score Units—Slitting Equipment—Hot Melt Thermoplastic Applicators—Special Delivery Equipment.

AUXILIARY EQUIPMENT — Automatic Electronic Proportional Register Controls (for multi-color and fabrication register on roll-fed equipment)—Automatic Web Splicers.

Custom Designed Equipment for Special Applications.

Write today for more information.

Champlain Company, Inc., Harrison Avenue, Roseland, N. J.
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In Europe: Bobst-Champlain, Prilly-Lausanne, Switzerland.



Champlain

Eastern Seaboard Meeting Speakers Urge Vigilance

Printing management's responsibility for keeping in step with the technological changes today and through future years was emphasized during the Eastern Seaboard Conference of the Graphic Arts Industries May 7-9 at the Cavalier Hotel, Virginia Beach. Speakers accenting the necessity for meeting this challenge were New York Employing Printers Association staffmen J. V. Elliott and Ed Blank.

Mr. Elliott saw the industry swiftly changing almost beyond recognition.

"What with new presses, new processes, and new customer requirements, the only static element anywhere is probably someone's thinking," he said. "What was good in past years is not good enough today. It doesn't exist. We are in the middle of the future, unequipped and unstaffed" to take advantage of new developments "coming at rocket rather than gradual speed. It is imperative for management thinking to move upward with that straight-shooting line."

The speaker warned against the danger of failing to face change. He stressed that regarding future planning as going no further than meeting a new customer was "a sure sign of economic suicide. Management should think in terms of all possible changes and their effects on future business, then set up and test plans for the future based on analysis of all manpower, equipment, market, and dollar factors. Ideas always come before action. Executives who keep their ideas in step with new developments will be ahead when changes occur."

Mr. Blank foresaw completely new approaches to printing in this age of electronics during which large companies would be in a position to install new expensive equipment. Smaller concerns not in a position to take in a wide range of costly machines could specialize on specific products or operations and buy electronic and automated equipment for this purpose.

After reviewing new developments Mr. Blank advised printers not to complicate future equipment purchase decisions "by going in many directions. Product and major departments will point the way.

Budgeted costs for automated and electronic methods can be calculated and compared with existing equipment costs. This will indicate the potentials and whatever need exists for new machinery. But remember that you cannot remain static and stay competitive."

Tomorrow's printing industry was the subject for panel discussion seeking answers to the where-do-we-go-from-here question.

"Management Wears Many Hats" was the topic of a talk by Charles B. McFee, Jr. Speaking as executive vice-president of the Virginia Automotive Trade Association, he detailed management's daily responsibilities. He stressed the need for thorough knowledge and efficient direction of all elements, and for making them work together smoothly and successfully.

"Training Management Today for Making Profits Tomorrow" was the topic assigned to Oran I. Brown of Rand McNally and Co., Skokie, Ill. Mendel Segal of Stein Printing Co., Atlanta, Ga. discussed sales management.

Albert Schlag, Typographer For R. R. Donnelley, Dies

Albert Schlag, typographer for R. R. Donnelley and Sons Co., Chicago, died April 28 in Chicago. He had been with Donnelley for 50 years; he joined the firm's composing department in 1908 and retired last October. In 1922 Mr. Schlag joined the design department.

He had won many awards for fine typography. As recently as 1957 an item he designed was included in the American Institute of Graphic Arts' selection of the Fifty Books of the Year.

New officers of Printing Industry of Greater Miami are (from l., front) Robert Hardwick, vice-president; C. C. Crosby, Sr., president; C. M. Leavy, vice-president; (back) K. S. Reynolds and John C. Schutt, directors; Horace Snyder, secretary-treasurer. Not shown is Otis King, vice-president.





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Southern Graphic Arts Association Reelects All Officers, Directors

Approximately 180 members attended the Southern Graphic Arts Association's 38th annual convention in Jacksonville, Fla., April 26-28.

The annual meetings of the association's board of directors and the Southern Institute of Graphic Arts' board of trustees were held Sunday, April 26.

Members at the Monday morning session heard Kurt E. Volk, president of the Printing Industry of America, Inc., deliver the keynote address, "What an Association Membership Can Do for Your Business." William T. Clawson of Harris-Intertype Corp., Cleveland, concluded the morning session with an address entitled "How Is Your Customer Relations."

An awards dinner was held Monday evening, following an afternoon spent at Marineland. Kurt Volk presented the certificates for the winning entries in the 20th Annual Exhibit of Southern Printing. The Grand Award went to Kingsport Press, Kingsport, Tenn.

Ronald I. Drake, technical director of customer services for Champion Paper & Fibre Co., Hamilton, Ohio, began the

APPA Names Committee For Public Relations Work

The American Paper and Pulp Association has a new committee charged with developing an industry-wide public relations program. The committee is also responsible for carrying on the community relations and press information functions of three former committees. Heading the new group is William H. Chisholm, president of Oxford Paper Co.

P. H. Glatfelter III, president of P. H. Glatfelter Co., is vice-chairman, and APPA staffman Theodore H. Davis is secretary of the committee.

Benjamin Slatin, vice-president of the Econometric Institute, has succeeded John Vogel as APPA economist. Mr. Vogel resigned to become marketing research manager of Oxford Paper Co.

Frederic L. Grayson, associate economist, has been assigned to serve as secretary of the controllers committee and as a member of the coordination of research committee. He is also secretary of the committee on power and water resources and the Forest Industries Council.



William H. Chisholm

Tuesday sessions with a résumé of the use of paper, ink, and type from their earliest applications until the present. He was followed by Walter E. Soderstrom, executive vice-president of the National Association of Photo-Lithographers. His topic was "Let's Take a Hard Look at Lithography." "Linofilm—A True Systems Approach to Photocomposition" was the subject of Herbert S. Rand, Jr., manager of the Linofilm department of Mergenthaler Linotype Co., Brooklyn, N.Y., who concluded the morning session. Mr. Rand used color slides to help explain Linofilm's application to photocomposition.

John H. Doesburg, Jr., general counsel for the Master Printers Section of Printing Industry of America, Inc., conducted a seminar on labor Tuesday afternoon.

Members reelected all officers and directors. The SGAA officers were also elected to the board of trustees of the SIGA. They include A. A. Wade, Knoxville, Tenn., president; Harold W. Braun, Louisville, Ky., first vice-president; W. Allan Blythe, Louisville, Ky., second vice-president, and Charles E. Kennedy, Nashville, Tenn., secretary.

Other SIGA trustees are W. H. Egan, Dallas; David L. McQuiddy, Nashville, Tenn.; Vernon Cogswell, Charleston, S.C.

New Sinclair & Valentine Affiliates

Sinclair and Valentine Co. has new affiliates in two foreign countries. Polycolor, S.A. (Establishments Carey) is authorized to produce the company's Celero line of gravure inks in France. The agreement with Flesch y Cia in Chile covers all ink lines. Dr. Raoul Villard of Polycolor and Dr. Alejandro Schlesinger of Flesch y Cia have acquired production know-how at the plant in New York City.

E. O. Meyer (left), executive secretary of the Virginia State Printers Association, was the guest speaker at a meeting of the newly-formed Printing Industry of the Virginia Peninsula. George R. Dudley (center), is the president of the new group and is also the president of Dudley Printers, Inc., Hampton, Va. With him is John Bland (right), president of the Virginia State Printers Association



Kurt E. Volk (left), president of Printing Industry of America, Inc., presents George F. Barbers, Kingsport Press, Kingsport, Tenn., with the grand award of the 20th Annual Exhibit of Southern Printing during the Southern Graphic Arts Assn. meeting held April 26-28 in Jacksonville, Fla.

'59 Printing Competition Sponsored by Italians

Premio Milano-Liegi 1959, international printing competition sponsored by the Province and City of Milan under the auspices of the Centro di Studi Grafici of Milan and the *Linea Grafica* review, is open to printers in all countries.

Eligible for entry are advertising leaflets produced with typographical composition and printing. Each contestant may enter up to two versions if they are not mere variations of a single composition with only minor differences. No entrance fee is required.

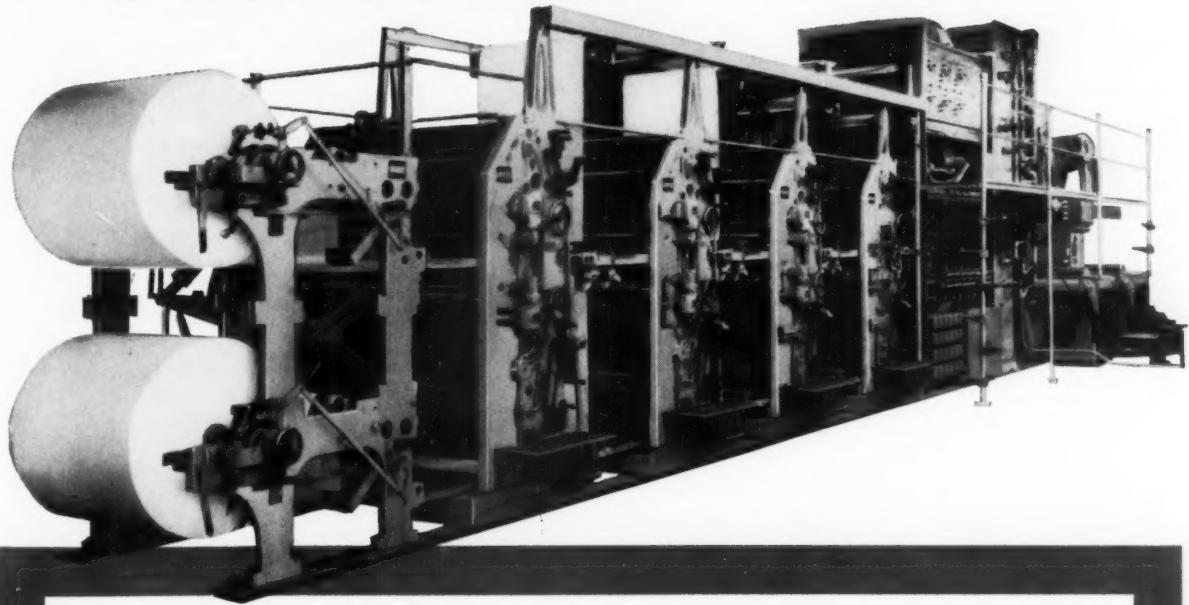
Thirty awards range from 350,000 lire and a gold medal to 15,000 lire. In addition, gold medals will be presented to non-Italian competitors winning the three highest awards.

Deadline for entries is Sept. 15. Complete information may be obtained from Centro di Studi Grafica, Via Lanzone 4, Milan, Italy.



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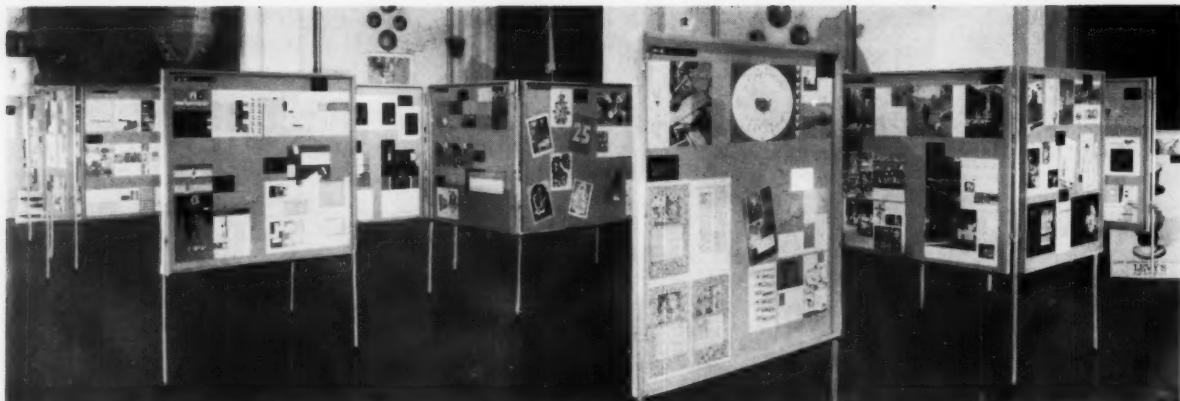
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Top winners in the Ninth Awards Competition sponsored by the Lithographers and Printers National Association were shown to the graphic arts public in Chicago at the Hamilton Hotel last month. The exhibit is now being shown throughout the country by LPNA. There were 286 winning entries in competition.

Southeast Litho Technical Forum Scheduled for Atlanta Nov. 12-13

The Greater Southeast Litho Technical Movie Forum sponsored by Lithographic Technical Foundation and Printing Industry of Atlanta is dated for Nov. 12 and 13 at Atlanta's Dinkler-Plaza Hotel.

The event, open to printers from all states, is expected to be one of the largest



Mendel Segal



R. E. Damon

sectional litho shop practice forums ever held. Cochairmen are R. E. Damon, president of Atlanta Lithograph Co., and Mendel Segal, managing partner of the Stein Printing Co., Atlanta. They are past presidents of Printing Industry of Atlanta.

Mr. Damon has served on Lithographic Technical Foundation and Lithographers and Printers National Association boards of directors. Mr. Segal is first vice-president of Printing Industry of America's Union Employers Section and author of *How to Sell Printing Creatively*.

Two Dinkler-Plaza convention rooms have been reserved for staging one morning and two afternoon sessions in classroom style with emphasis on screen and platform visibility. The program calls for sound film demonstrations of latest litho methods, discussions and a luncheon, but no night sessions. Accommodations for out-of-towners are being arranged at the Dinkler-Plaza, Henry Grady, Piedmont and Atlantan Hotels. Forum per person registration fees until Oct. 1 follow:

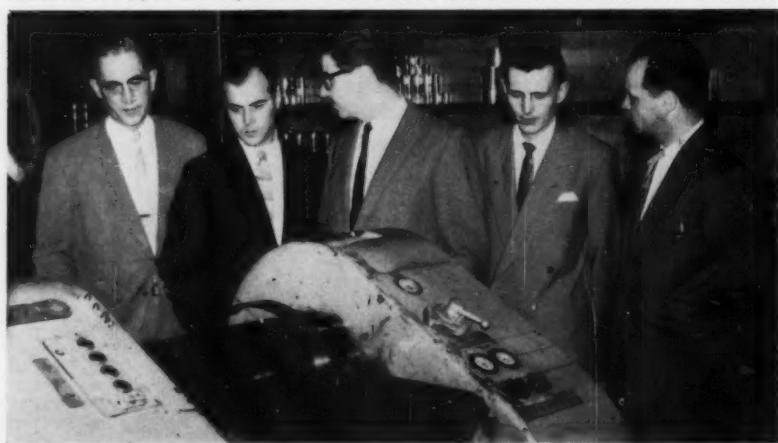
Registration from a firm for both days including luncheon, \$25; additional from the same firm, \$20; after Oct. 1, \$30.

Further information may be obtained from R. A. Stout, manager, Printing Industry of Atlanta, Inc., 881 Piedmont Ave. N.E., Atlanta, Ga.

New Firms Join Research Group

Eight companies have joined Gravure Research, Inc. since a membership drive was launched late last year. New members benefiting from research done at the laboratory in New York City are Abitibi Power and Paper Co. Ltd., Toronto, Canada; Great Northern Paper Co., Bangor, Me.; Strawberry Hill Press, Long Island City, N.Y.; Gould Paper Co., Lyons Falls, N.Y.; Fred'k H. Levey Ink Co., Inc., New York City; Chicago Carton Co.; Springfield Gravure Corp., Springfield, Ohio, and the *St. Louis Dispatch*.

Members of the Ontario Division of the Canadian Litho Club recently toured the new plant of the Canada Printing Ink Co. Ltd. in suburban Toronto. From the left are H. MacDiarmid, Lawson & Jones Ltd.; D. G. Matthews, Sampson-Matthews Press Ltd.; D. R. Dymont, Dymont Ltd.; F. G. Wilson, Lawson & Jones Ltd.; J. C. Mills, Litho-Print Ltd. The firm was the first ink manufacturer in Canada



Mead Papers, Inc. Staging Competition for Fine Printing

Mead Papers, Inc., Dayton, Ohio, has launched a nationwide competition to promote fine printing. Every printer and lithographer in the United States is eligible to win a Mead Award of Excellence.

An award will also be presented to the customers, advertising agencies, and art studios that developed the winning pieces and to all the craftsmen that worked on them. As a climax to this year's competitions, each winner will be eligible to win the Mead Papers' Grand National Award for 1959.

Further information concerning the awards can be obtained from Mead merchants or from the advertising department, Mead Papers, Inc., Dayton 2, Ohio.

Caxton Club Exhibits Fine Books

A group of unusual books and program announcements, published by the Caxton Club of Chicago, is on exhibit at the Chicago Historical Society through the month of June. For more than 50 years the Caxton Club has published books in fine, limited editions for distribution to members.

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Engraved Stationery Manufacturers to Meet July 12

Engraved Stationery Manufacturers Association's convention will start running its four-day course on July 12 at Shamrock Hilton Hotel, Houston, Tex. Planning the program for this 20th annual event are cochairmen R. L. Emerson of Emerson Engraving Co., Fort Worth, Tex., and Frank W. Farley of Southern Engraving Co., Houston.

President Harry L. Nussmeier of Nussmeier Engraving Co., Evansville, Ind., is expected to report on pricing methods and price comparison relating to a specific en-

graving job. George Brotzman of Autrey Brothers, Inc., Denver, will review results of a ratio study based on information from member companies. The extension of last year's study of how to prepare a price list is also due for discussion.

C. Robert Peckham of Nu-Art Engraving Co., Chicago, will serve as general chairman of four clinics. Topics and clinic leaders will be photomechanical engraving, W. G. Lohman of the Murray Engraving Co., Gardena, Calif.; an important technique that every office should

have, Harold D. Woodbury of Woodbury and Co., Worcester, Mass.; pressroom organization, Charles J. Peck of the Peck Engraving Co., Cleveland, and advertising, Donald K. Stoner of Henry Taylor, Jr. and Sons, Inc., Chicago.

The Woodbury Tray will be awarded for the finest letterhead combining an engraved key plate, including engraved title line, with another process such as letterpress or offset. A new award, offered by the Standard Ink & Color Co., Brooklyn, N.Y., is a handsome bowl which will be presented to the producer of the best wholly-engraved greeting card. Certificates of excellence will be presented for top quality intaglio engraved social stationery, business cards, and miscellaneous material.

Officers and three directors will be elected.

Two Interchemical Corp. Men Killed in Air Crash

Two Interchemical Corp. executives, F. Jack Jeuck, 53, Printing Ink Division sales vice-president, and Maurice D. Cleary, industrial relations director, were among 31 passengers who were killed when an airliner exploded near Baltimore on May 12. Mr. Cleary's wife also died in the crash.

Mr. Jeuck and Mr. Cleary were on their way to attend separate meetings in Atlanta, Ga. Flying on the same plane was a tragic coincidence. Interchemical has a policy ruling against two top executives flying together. The policy did not apply in this case.

Mr. Jeuck was a well known authority on inks and on their uses. Package printing was his specialty. He joined Interchemical Corp. 33 years ago, became a division vice-president in 1935, and served as Chicago factory manager and Central District manager before moving to New York City in 1956 to specialize in sales supervision.

Mr. Cleary became personnel manager for Ault & Wiborg Co., now Interchemical's Finishes Division, in 1941 and was named Interchemical industrial relations director in 1944.

Maurice D. Cleary



F. Jack Jeuck



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Photocomposition Topic at ITCA Spring Conference

Letterpress printing, phototypesetting, and plant management were the main topics discussed at the International Typographic Composition Association's conference May 7-9 in Cleveland's Statler-Hilton Hotel.

Floyd C. Larson, executive secretary-treasurer, International Association of Electrotypers & Stereotypers, stressed that the letterpress industry stood ready to meet the challenge of changing production conditions now and in future years. He pointed out that letterpress annual dollar volume gains had exceeded those of other processes in all years except 1953. It was his opinion that offset was facing problems that letterpress had faced for

centuries and that offset cost advantages were disappearing. He reviewed new letterpress developments and appealed for quality composition with type-high maintenance as factors reducing plate preparation cost.

Carl P. Palmer, photocomposition analyst, reviewed the experience of plants that added cold typesetting to their hot metal operations during the past eight years. He said these pioneers were beginning to realize the production and market potentials of the cold type process. He advised newcomers in this field to be prepared for at least a year of perplexity caused by marketing and personnel training problems, but delay would mean later

loss of position and profit. Mr. Palmer also called attention to types of composition for which hot metal is still preferred.

Speaking as chairman of Printing Industry of America's general management committee, Frank F. Pfeiffer, president of Reynolds & Reynolds, Dayton, Ohio, discussed management problems of the 1960's. Calling trade associations the only means for keeping the industry abreast of rapidly changing conditions, he emphasized the need for full-time plant managers alert and qualified to keep step with new developments.

Mr. Pfeiffer mentioned the trend toward mergers or public financing to cope with high costs of efficient production equipment. He believed that this might eventually limit printing industry brackets to the small job shops and giant plants.

The future planning factors which the speaker advised managements to consider included the increasing importance of tax and estate planning. He stated that the latter requires careful planning for a successor or for liquidation of a non-operating business.

The National Plan for Civil and Defense Mobilization was detailed by Rudolph Habermann, industrial specialist associated with OCDM at its headquarters in Battle Creek, Mich. He reviewed the role that trade associations should play in preparing industries for surviving a national emergency.

The final conference feature was an open forum discussion of ITCA and industry problems.

First vice-president Clarence E. Harlowe of Harlowe Typography, Inc., Washington, D.C., was the general chairman. Chairing the sessions were second vice-president Henry J. Wolf of Service Typographers, Inc., Chicago, and program committee chairman Harold R. Dantuma of Reliance Typesetting Co., Chicago.

To Hold Summer Printing Course

Nearly all phases of printing will be dealt with in a six-week summer session at Carnegie Institute of Technology's School of Printing Management, Pittsburgh. The session, directed by Kenneth R. Burchard, assistant dean, will run June 22-Aug. 1. Courses will carry college credit. Applications and requests for information may be sent to Director of Summer Sessions, Carnegie Institute of Technology, Pittsburgh.

Book Manufacturers Plan Meetings

Book Manufacturers' Institute has dated its 27th annual convention for Oct. 21-24 at the Greenbrier in White Sulphur Springs, W.Va. Labor relations, finance, cost, and trade customs committee meetings at Chicago's Drake Hotel were scheduled for June 10 with a board of directors session on the next day.

New directors of the Oregon Printing Industry Portland Division are (seated from left) Wayne Taylor of Pacific Color Plate, vice-president; Robert Dahlstrom, Glass-Keystone Press, president; Thomas Bailey, the Irwin-Hodson Co., secretary-treasurer. Standing (left to right) are James McCulley, Agency Lithograph Co., retiring president; Milton Bell of Abbott, Kerns & Bell Co.; DeWitt Peets, of the Daily Journal of Commerce, and Glen W. Cruson, manager of the Oregon Printing Industry



Arthur N. Knol (l.), president and general manager of W. F. Hall Printing Co., watches as John Smart, president of Esquire, Inc., pins a corsage on Miss Coronet Press (JoAnn Zervas) at the inaugural ceremonies for a new ten-color press, the Coronet Press, to be used to print Coronet magazine





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The Education Council of the Graphic Arts Industry recently awarded certificates to six officers and directors of the New York Employing Printers Association for their leadership in NYEPA's educational program which won the council's first annual Rudisill Award. Showing their certificates (from l.) are Charles J. Stuart, Barnes Printing Co., Inc.; Cassel Ronkin, Marbridge Printing Co., Inc.; William H. Walling, Publishers Printing-Rogers Kellogg Corp.; Robert L. Sorg, Sorg Printing Co., Inc.; Samuel F. Chernoble, Comet Press, Inc., and Randall H. Pakula, Bryant Press, Inc.

Education Council of Graphic Arts Industry Sponsors Personnel, Training Conference

Thirty-seven representatives of small and medium size printing plants attended the Third Annual Invitational Conference for Personnel and Training Directors sponsored by the Education Council of the Graphic Arts Industry and held on May 4 in Detroit.

General chairman of this parley for intensive study of supervisory recruitment and selection problems was Loren F. Minnick, organization development director, the Standard Register Co., Dayton, Ohio.

The panel chairmen were Richard Hoff, Harris-Intertype Corp., Cleveland, Ohio, personnel development and training director; Richard Haumerson, assistant to the executive vice-president of Western

Colonel H. R. Kibler (r.), vice-president of W. F. Hall Printing Co., Chicago, receives the Benjamin Franklin Award for man who has done the most for the printing industry from John H. Goessle, Jr., president of the Printing Industry of Illinois and C. O. Owen Co., Maywood, Ill.



Printing and Lithographing Co., Racine, Wis., and Clarence Wolever, training director of Eureka Printing Specialty Co., Scranton, Pa.

Use of the council's National Scholarship Trust Fund for recruiting potential managerial trainees was the subject of an address by Harold D. Ross, vice-president, Kable Printing Co., Mt. Morris, Ill., and chairman of the Fund Board of Trustees. The council's program for attracting supervisory and managerial manpower was reviewed by Leslie C. Shomo, council president and executive vice-president of National Publishing Co., Washington.

Free copies of the proceedings are available to council members. Non-members may purchase copies at \$25 each from the council at 5728 Connecticut Ave., N.W., Washington 15, D.C.

Lee Machinery Corp. Conducts Course in Flexography

Twenty trainees have completed a six-week course offered by Lee Machinery Corp., New York City, to learn the fundamentals of operating a flexographic press. Lee Cahn, chief engineer, was instructor for the course, given free of charge by the company to build up the manpower supply for flexographic printing plants.

Instruction was open to anyone employed by a converter or printer, or by a responsible firm planning to enter this branch of the graphic arts. In forecasting plans for another course, Lee Rosenstadt, vice-president, said that competent instructors from allied concerns would be welcomed.

National Scholarship Trust Fund Awards Scholarships

The National Scholarship Trust Fund scholarships for printing management and engineering study have been awarded to nine of the 197 school students who applied for these benefits.

Twenty summer school scholarships will be awarded to printing teachers to attend the 34th Annual Conference on Printing Education sponsored by the International Graphic Arts Education Association July 19-24 at the University of Colorado.

These scholarships were made possible through a grant provided by Elmer G. Voigt, president-emeritus of the Education Council of the Graphic Arts Industry.

For the 1959-60 school year the National Scholarship Trust Fund of the Education Council is seeking donors for at least ten four-year and five upperclass one- and two-year scholarships. Donors of \$500 or \$1,000 a year may be individuals, companies, or foundations. All contributions are tax deductible. No funds are used for administrative purposes. The Education Council pays such costs.

For more information, address the National Scholarship Trust Fund in care of the Council at 5728 Connecticut Ave., N.W., Washington 15, D.C.

Harold A. Schwanbeck to Head New R. R. Donnelley Plant

R. R. Donnelley and Sons, Chicago, has appointed Harold A. Schwanbeck resident manager for the company's proposed eastern plant which will print a portion of *Life* magazine. Donnelley's management has tentatively settled on Old Saybrook, Conn., as the location for the plant. Assuming that several remaining problems can be solved, the com-

pany says it expects to begin construction sometime this summer. Mr. Schwanbeck is a vice-president of Donnelley and was formerly director of the Chicago manufacturing division. He joined the company in 1934 as a manufacturing trainee.



H. A. Schwanbeck

Donnelley to Exhibit Prints

An exhibit of famous Chicago prints is currently on display in the Lakeside Press Galleries of R. R. Donnelley and Sons Co., Chicago. The exhibit presents historic scenes of the city before the Chicago fire. Many prints dealing with the same subject are arranged side by side for easy comparison of art and lithographic techniques. The display will continue until June 30.

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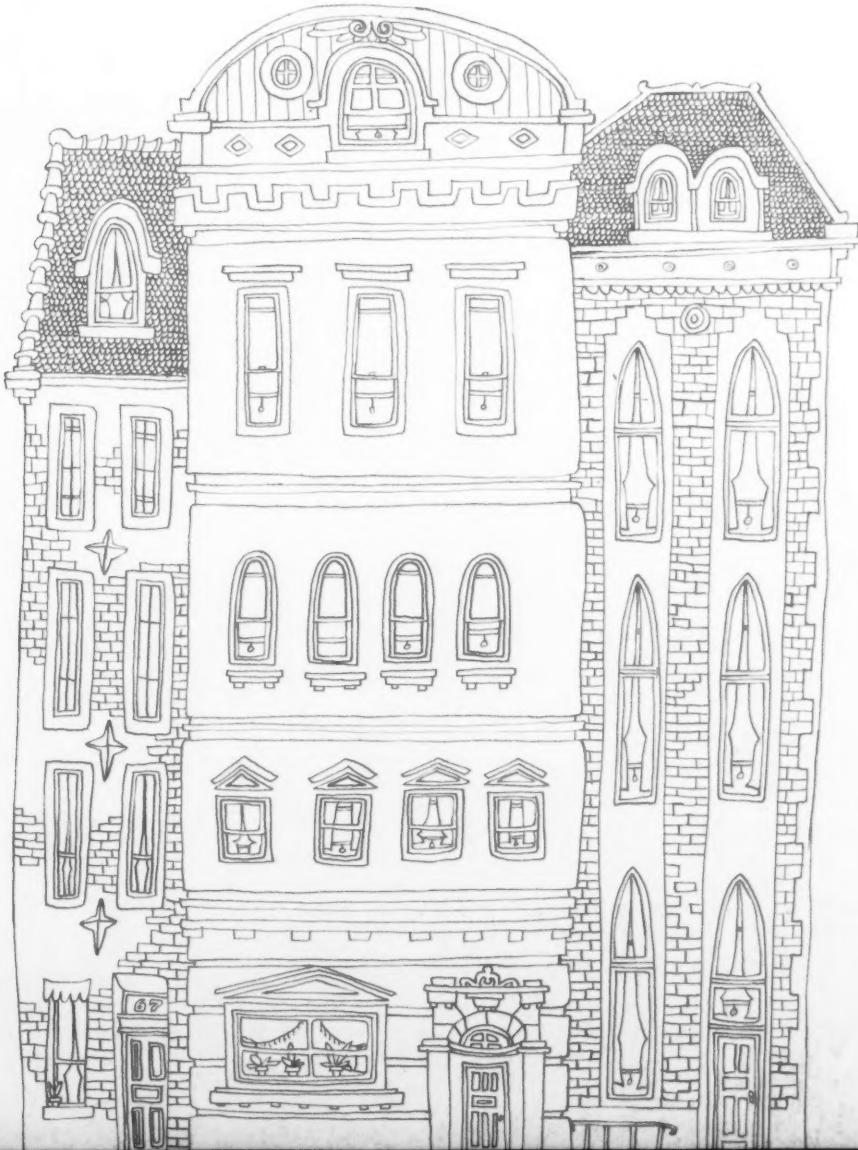
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THIS FOLDER:

- Art Director—Tom Ross
- H&W Mobile Vellum, 22½ x 28½—200/M
- 4-color offset, 150-line screen, Harris 2-color press
- Color photograph courtesy of Aluminum Company of America

Designer—Alexander Girard
Photographer—Charles Eames

ANPA Mechanical Conference in Chicago June 21-24

Latest developments in ROP color printing, engraving, stereotyping, composition, and pressroom methods are due for review at the 31st Mechanical Conference sponsored by the American Newspaper Publishers Association and set to run June 21-24 at Chicago's Morrison Hotel.

Slated for the opening session are an address by Russ Stewart, vice-president, *Chicago Sun-Times*, and reports from ANPA Mechanical Committee chairman George F. Marshall, *Portland (Me.) Press-Herald and Express*, and Mechanical Department manager Richard E. Lewis.

Harold Hoots, production manager, *Decatur (Ill.) Herald and Review*, will chair the engraving session. Topics scheduled are the DuPont photopolymer plate, a new Chemco camera and etching machine, the Dirats engraving process, the Elgrama enlarging and reducing engraver, and the Engrav-A-Plate color separation process.

Stereotype subjects for discussion moderated by Randall Barton, *Phoenix Republic and Gazette*, and Harry Sloan, *New York Mirror*, include the Packless Mat Process, general practices at Greater Buffalo Press, direct color printing plate preparation, Hoe's M.A.N platecasting equipment, multiple plate routers, and Wood Newspaper Machinery's new Autopony.

ROP color reproduction teamwork will be detailed by Charles Lipscomb, president of ANPA's Bureau of Advertising. Slated to tell how good color and black and white results are obtained are E. T. McBreen, J. Walter Thompson Co., Chicago, and Harry Burrell, McCann-Erickson, Inc., Chicago. J. Harold Mintun, *Pittsburgh Press*, will discuss Eastman Kodak's color campaign and serve as co-chairman with James L. Scott, vice-president, *Richmond (Va.) Times-Dispatch and News Leader*.

David K. Gottlieb, *Davenport (Ia.) Democrat and Times*, and Donald V. Weber, *Houston Chronicle*, will cochair another color session. Donald G. Scott, *Spokane Spokesman-Review and Chronicle*, and E. L. Burgess, *La Crosse (Wis.) Tribune*, will report successful use of spot color and process color.

Pressroom session chairmen will be J. J. Eberle, *Miami News*, and James Harrison, *Toronto Globe & Mail*. Equipment coming up for review includes the Hoe Color-Matic press, the Crosfield web inserting device, the Crabtree Standard Press as used in the North Bay (Canada) Nugget plant, experience of the *Detroit News* with a Swiss conveyor, pressroom instrumentation, and fountain clean-up devices. There will be an ANPA Research Institute report on ink and newsprint testing.

Richard B. Schlesinger of Carson Pirie Scott & Co., Chicago, will tell what ad-

vertising promotion directors expect from composing rooms, and John F. Lewis, *St. Paul Dispatch and Pioneer Press*, will note what composing rooms can do to make jobs easier and achieve better results. Phototypesetting developments will be reviewed by George Kunz, *South Bend (Ind.) Tribune*, Frank Higgason, *Louisville Courier-Journal and Times*, will explain methods of handling ad markup, typesetting, and assembly. Methods for testing composing room management personnel will be discussed by W. S. Sadler.

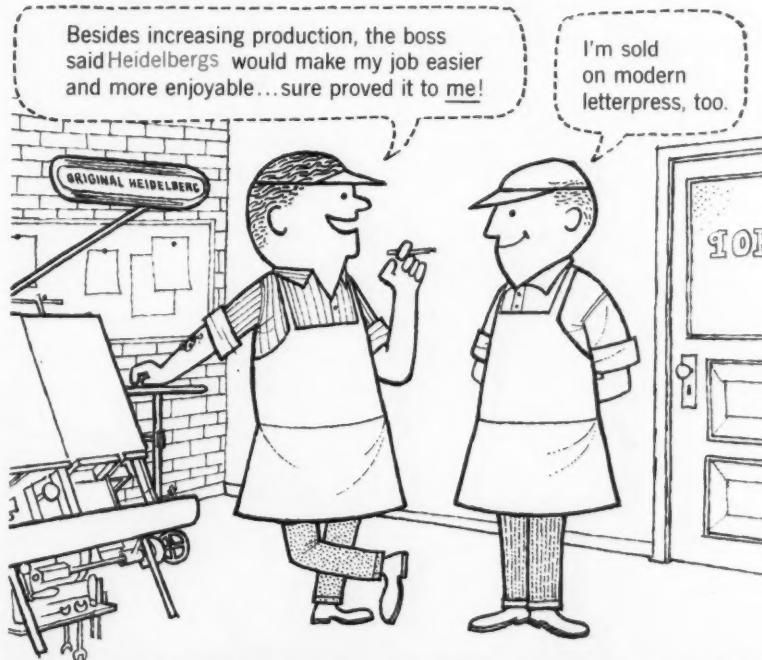
Mailroom subjects listed are Dexter stuffing machines, the Sheridan conveyor

system, General Strapping automation equipment, Goss and RCA counters and stackers.

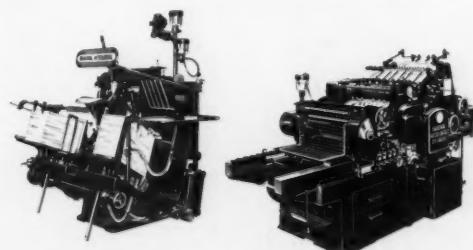
Timed for the night of June 21 is a shirt-sleeve session for composing room machinists.

McCandlish Opens Chicago Office

McCandlish Lithograph Corp., Philadelphia, a subsidiary of the United States Printing & Lithograph Co., has opened a new sales office in Chicago with Carl J. Voller as sales representative. McCandlish produces multicolor advertising material by offset lithography.



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in use world wide"

Request a demonstration
and see for yourself how
Heidelberg's modern
precision letterpress
can profit your plant.

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T. E. Dunwody Dies; DeAndrade New IPPAU Head

Thomas E. Dunwody, president of the International Printing Pressmen and Assistants' Union, director of its Technical Trade School at Pressmen's Home, Tenn., for 43 years, and editor of the *American Pressman* for 35 years, died at the age of 71 on May 2 in a Knoxville, Tenn., hospital. This was the man who spent his earliest years in an orphanage and became later one of the most widely known and most highly respected leaders in the printing industry in this country.

He became a newspaper publisher and editor in 1905, a member of Atlanta

Printing Pressmen and Assistants' Union in 1907, and a commercial shop pressroom foreman in 1910. Two years later he joined the International Union's Technical Trade School staff of instructors. In 1916 he was named director. Under his leadership the program was enlarged to embrace letterpress, offset, and gravure printing. He wrote the union's apprentice training program, headed its employment department, and on countless occasions rendered free technical service to printing and newspaper plants throughout the country. The relatively new million-dol-



Thomas E. Dunwody



A. J. DeAndrade

lar Pressmen's Home has become a symbol that memorializes his achievements in the field of printing trade education.

The membership of the International Union scored a growth of 22,000 while he was president. But for the industry as a whole his labor relations services were most outstanding. The union twice renewed its international arbitration agreements with the Union Employers Section of Printing Industry of America and with the American Newspaper Publishers Association. This in part reflected Mr. Dunwody's firm belief in negotiated labor-management peace rather than in industrial warfare. For his persuasive emphasis on the mutual interests of management and labor he earned the respect of both groups.

Printing production was virtually uninterrupted during his presidency. Wage scales and fringe benefits won for pressmen were almost without exception comparable to or more than gains made by other printing trade unions.

Mr. Dunwody's long service for *American Pressman* outranked all of his fellow printing trade magazine editors. He was also the editor and manager of *Specialty Worker*, the International Union's second technical publication established in 1950.

Among other organizations, Mr. Dunwody was a member of the International Graphic Arts Education Association, the International Association of Printing House Craftsmen, the Cincinnati Club of Printing House Craftsmen, a life member of the Chattanooga Printing Pressmen and Assistants' Union, and the Knights of the Empty Ink Can of Cleveland.

Named to IPPAU Presidency

International Printing Pressmen and Assistants' Union's new president, succeeding the late Thomas E. Dunwody, is Anthony J. DeAndrade, vice-president since 1946. He was elected by the board of directors to serve until a referendum of the union's 112,000 members can be held.

Mr. DeAndrade lectures at Massachusetts Institute of Technology and Boston University. He has participated in many New England forums and for three years was president of the Massachusetts Federation of Labor.

You can keep a man in business with these 10 U.S.E. Envelopes!

These styles and three-score more are shown in the U.S.E. Envelope Selector Chart — a pocket-size powerhouse for envelope selection, which will help you get the envelope order, too . . . Ask your Paper Merchant for free copies and samples and prices of U.S.E. Envelopes.



UNITED STATES ENVELOPE



United States Envelope Company
Springfield 2, Massachusetts
Manufacturing Plants Coast to Coast

P-3

130 at Texas Management Conference in San Antonio

One hundred and thirty printers from all parts of the state attended the Sixth Annual Texas Printing Management Conference in San Antonio April 24-25.

A cocktail hour on Friday evening, April 24, at the Hilton Hotel, headquarters for the group, began the conference. Special entertainment features were arranged for the ladies at the meeting.

The Saturday morning session was devoted to sales management problems and the afternoon session to personnel management problems. The conference committee felt that printers needed more information and help in these particular fields than in the mechanical aspects of printing.

Speakers at the morning session were Al Robertson of Oklahoma City, Okla., known for his sales clinic, who spoke on "Four Guideposts to More Sales," and Jack Rittenhouse, Houston advertising executive, who spoke on "Six Ways to Go After Business."

The luncheon featured an address on "Success Unlimited" by Larry J. Wolf of the Larry J. Wolf Advertising Agency, Oklahoma City.

In the afternoon, Earl Johnson, personnel director for Fleming and Sons, Dallas, spoke on "The Development of People—A Basic Function of Management," and W. Carey Dowd III of Charlotte, N.C., president of the Master Printers Section of the Printing Industry of America, Inc., spoke on "Who Is Responsible for Lack of Understanding?" He followed up his address with a round-table discussion.

The final feature of the conference consisted of separate sessions for printers with and without labor contracts, led by Gerald A. Walsh, director of PIA Union Employers Section, and Mr. Dowd.

The afternoon session closed in time for delegates to view the Flambeau Parade, final event of San Antonio's Fiesta San Jacinto.

The 1960 conference will be held in Galveston, Tex.

C. B. Howard Named Chairman Of Autographic Business Forms

Charles B. Howard has been elected board chairman of Autographic Business Forms, Inc., South Hackensack, N.J. Succeeding him as president is Robert W. Shoup, who was vice-president. Charles J. Timm was named vice-president and continues as treasurer. William C. Ryan is secretary.

Serving on the board with the officers are Earnest R. McKeag, general sales manager, Herman E. Muller and Benjamin C. Howard. Albert E. Weller is sales promotion manager.

Charles B. Howard is a life member of the Canadian Senate. The company's new

president is the grandson of James C. Shoup, who founded the business in 1883 and introduced the Autographic Register.

Removal of operations from Hoboken, N.J. to a new plant in South Hackensack marked the company's 75th anniversary last year. Products in addition to forms and Autographic Registers include form handling devices.

New Line for Franklin Paper

The Paper Manufacturers Co., Philadelphia, has appointed the Franklin Paper Co., Los Angeles, as a distributor for Perfection Flat Gummed Paper and Curl-proof Gummed Label Paper.

Lithographic Educational Forum Set for Chicago Next January

The last three days of International Printing Week, which will run Jan. 17-23, 1960, will feature a lithographic educational forum sponsored by the Calumet Ben Franklin Club and the Printing Industry of Illinois. The forum will include an operating lithographic plant showing procedures from art studio to binding.

The executive committee is being organized under the co-chairmanship of Ernest Bronner and Walter Soderholm. Information may be obtained from Printing Industry of Illinois, 860 N. Wabash Ave., Chicago 11.



Eliminate Handwork Delays

WITHOUT BREAKING BINDERY ROUTINE!

Speed-Klect

This Speed-Klect owner* found, "Small jobs had been running through in routine order, but when a large job came along . . . bindery girls had to handle it piecemeal — at the sacrifice of usual work." Now — with a Speed-Klect Sheet Collator — he runs those larger jobs on a production basis . . . right along with run-of-the-hook orders!

* Name on request

Model 711G (covered by U. S. Patent No. 2,568,224 and other patents pending)

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Investigate
Speed-Klect today
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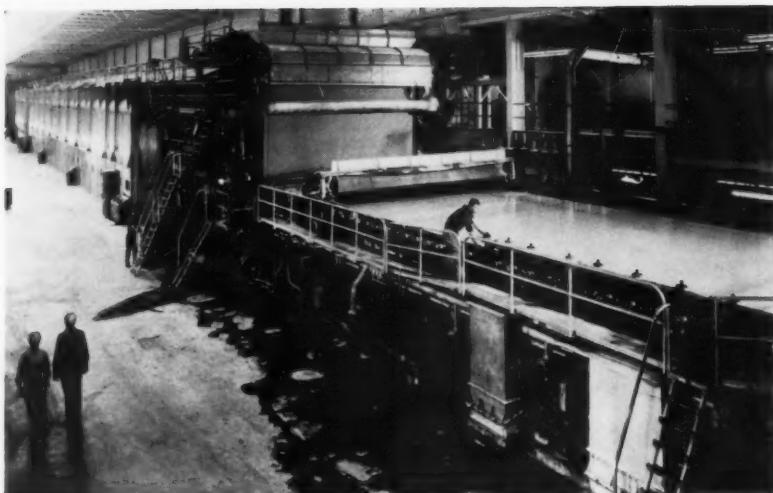
Please send brochure and full information
 Please send the 11-minute, 16mm color sound film "Speed-Klect in Action" IAP-6

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A fine papermaking machine more than 400 feet long, said to be the world's largest, recently went into operation in the Canton, N. C., plant of Champion Paper & Fibre Co. The machine is expected to increase Champion's paper production by 9,000 to 10,000 tons annually and create 200 new jobs.



Los Angeles area graphic arts leaders were honored recently at a meeting of the Printing Industries Association. An Award of Merit went to past president Peter S. Fry and plaques citing their contributions were awarded to eight past directors. From the left are Samuele Stebb, Stebb's Printing & Stationery Co.; Harold Comstock, Vogue Composition Co.; PIA president Dole Magor, Jeffries Banknote Co.; Peter S. Fry, Pioneer Printing Co.; Gene Williams, Guild Printing Co., and O. T. Hamilton, North Hollywood Printing & Stationery Co. Others receiving awards but not in the picture are Harrison Chandler, Times-Mirror Co.; Kenneth Smith, S & G Bindery, and Irl Korsen, Eureka Press.

Recently elected officers for the year of the Graphic Arts Association of Cincinnati are (from l. to r.) John D. Rockaway, managing director; Robert Krehbiel, C. J. Krehbiel Co., vice-president; W. Wayne Hogan, the Methodist Publishing House, president, and William Klessattel, Fricke Co., the treasurer.



New officers recently elected by Houston Craftsmen include (from left to right) Howard Kier, sergeant at arms; J. V. Burnham, secretary; Monty Dillon, treasurer, and Leon Twiford, the president.



New Automated Business Printing Section Formed

Printing Industry of America, Inc. has taken steps to set up a section for studying the impact of business automation on printing markets, processes, and products. Organization of what might be called the Automated Business Printing Section was slated for a Chicago meeting during the week of May 25. Five committees were due to present reports.

Frank F. Pfeiffer of Reynolds and Reynolds Co., Dayton, Ohio, headed the temporary committee whose members expect that magnetic ink character recognition will become a universal language for printing in relation to automation of business processes.

Major attention at the May 25th Chicago meeting was to be fixed on the need for clarifying and reconciling widely differing opinions about the difficulties of magnetic ink printing. The American Bankers Association has issued specifications for such printing on bank checks. A PIA committee was assigned to prepare specifications for magnetic ink printing on the backs of bank statements and on bank ledger sheets. According to PIA, this problem has caused some member companies to become concerned about their ability to retain their bank statement and ledger sheet markets.

The main objectives of the new section would be continuous study of the impact of business automation with emphasis on the need for working with office equipment manufacturers to develop specifications for printed products for running through electronic and other machines. There is also said to be a need for PIA to provide members with an explanation of steps they must take for satisfactory and economical printing of magnetic ink characters for recognition purposes.

Korsen, Scott Named to Head Two Printing Week Groups

Irl Korsen of Eureka Press has been named chairman of 1960 Printing Week Observance in the Los Angeles area. Mr. Korsen, a past president of PIA-Los Angeles, will head up the Southland observance of Printing Week.

Leland Scott of Leland A. Scott is president of the 1959-1960 Printing Week Council. Twelve delegates representing all phases of the graphic arts in greater Los Angeles have been named to the council.

Prints Part of TV Guide

TV Guide magazine has transferred part of the printing for two of its editions to Midwest Printing Co., Minneapolis. Midwest prints the program sections of the Minnesota State and Wisconsin editions which have a combined circulation of 210,000 copies weekly. They were previously run in Davenport, Iowa.

The World's Biggest Printing Show New York in September

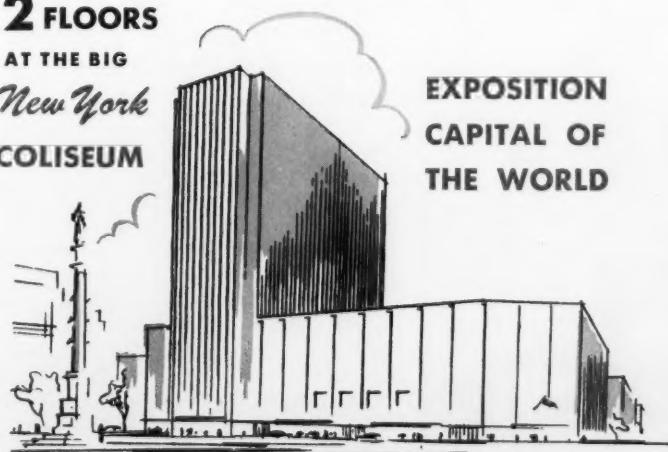
7th EDUCATIONAL Graphic Arts EXPOSITION



SEPTEMBER 6th to 12th, 1959

YOU WILL be joining thousands of graphic arts executives and craftsmen, from all over the world, at the Industry's one and only Big Show. The International Association of Printing House Craftsmen will celebrate the Golden Anniversary of Craftsmanship. The Printing Industry of America and other national graphic arts groups meeting for their annual conventions will bring 12 organizations within minutes of the New York Coliseum, the world's largest exhibition building, at Columbus Circle.

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AT THE BIG
New York
COLISEUM



**EXPOSITION
CAPITAL OF
THE WORLD**

The world's largest graphic arts exposition will comprise 160,000 square feet of exhibition space, housing 226 booths which will represent about 190 exhibitors, both domestic and foreign.

Two full floors and the mezzanine floor of the Coliseum will contain the greatest display of graphic arts equipment ever assembled. The most modern devices, techniques and developments will be demonstrated for seven full days by the leading manufacturers, suppliers and technicians. The main purpose is to show the widest possible variety of equipment, with emphasis on the small or medium-size plant.

Everybody who is anybody in the graphic arts will be in the big town, September 6 to 12, 1959, at the Industry's Official Show.

Exposition under Management of

**NATIONAL
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Envelope Sizes and Shapes Studied by Post Office

By Hal Allen, *Eastern Editor*
Inland and American Printer and Lithographer

Mail volume rising from 26 billion pieces in 1938 to 60 billion last year, and still going up, has prompted the Post Office Department to set its sights on developing machines and other nonmanual processes for faster handling. What this means in terms of envelope sizes and shapes was detailed in the department's

recent report on a study of first- and third-class mail.

Machine handling of envelope sizes between 3x5 and 6x12 inches, 95% of total volume, poses no problems. Smaller sizes tending to jam machines cause delays. Mechanical feeders for such sizes are complicated, costly and unreliable. Deadline for accepting domestic mail in envelopes smaller than 3x5 inches was advanced to July 1, 1961.

Research showed that practically all the letter mail is less than 5 3/4 x 11 1/2 inches. The department intends to make this maximum size effective after July 1, 1961 for letter mail entitled to carry machinable rates. Minimum quarter-inch thickness is proposed. But first- and third-class pieces larger than the length, width, and thickness dimensions will continue to be accepted. The department is endeavoring to develop machines for handling this mail, which is called "flats."

Another regulation forecast to become effective after July 1, 1961 would require envelopes for machinable rate letter mail to have a width (height) to length ratio of a minimum of 1:1.375. Square envelopes cause machine problems. Shapes other than rectangular would become nonmailable under the new regulations.

Unsealed envelopes, double post cards, and pieces not enclosed in envelopes (self-mailers) cause a number of problems other than dimensional. July 1, 1961 is now the target date for requiring all double post cards and self-mailers to be either sealed or stapled on all four sides, and for all third-class envelopes to be sealed and carry this notation: "Third class. May be opened for postal inspection."

The Post Office Department is authorized to set up categories of nonmailability and of machinable versus nonmachinable mail, but rate differentials applying to machinable and nonmachinable material require legislation.

The report states that differential rates giving preference to mail that has been declared machinable will be recommended at the start of the Congressional session in 1961. It also states that "mail not conforming to machinable categories would take higher rates. Rate recommendations must await another year's experience in the use of machine versus hand methods."

Making July 1, 1961 the effective date for new regulations is said to provide "a suitable period for public consideration and for adjustment of inventories, production and other market operations."

Horace Hart Edits Economic Summary of Printing Industry

Editing the Economic Summary of the Printing and Publishing and Allied Industries is among the tasks assigned to Horace Hart, director of the Printing and Publishing Industries Division of the Business and Defense Services Administration. The new bulletin provides monthly statistical material and comment.

Mr. Hart announced last month that the Superintendent of Documents had added the summary to the paid subscription list at an annual rate of \$1.

"This is real progress," he said. "Free circulation, limited distribution to indus-

ACCURATE EXPOSURES OF AS SHORT AS 5 SECONDS

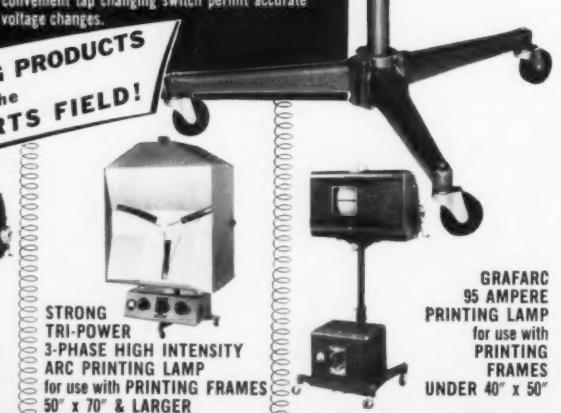


— are made possible by quick settling of the arc in the

Strong CHALLENGER 75 and 110 AMPERE CAMERA LAMP

Exclusive scientifically engineered reflectors assure extreme uniformity of light coverage. Feed control action is sensitive to both current and voltage conditions at the arc. Automatic compensation for any variables in carbon burning rate. Color temperature remains uniform at 6600 degrees Kelvin. Carbon holders are automatically separated to their full expanded length by finger tip control. Need of a clutch eliminated. Manual return obsoleted. Indicating meter and convenient tap changing switch permit accurate compensation for line voltage changes.

OTHER STRONG PRODUCTS for the GRAPHIC ARTS FIELD!



GRAFARC 140 AMPERE PRINTING LAMP for use with PRINTING FRAMES 40" x 50" & LARGER

STRONG TRI-POWER 3-PHASE HIGH INTENSITY ARC PRINTING LAMP for use with PRINTING FRAMES 50" x 70" & LARGER

GRAFARC 95 AMPERE PRINTING LAMP for use with PRINTING FRAMES UNDER 40" x 50"

USE 30 DAYS WITHOUT OBLIGATION TO BUY!

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try people. Now the Summary is available, at a reasonable price, to all interested persons. It supplies information management can put to use for checking current progress of their companies, and for long-range planning. I have received many letters applauding the Summary as one of the Division's most useful services. It offers a great amount of valuable information about our industry in one handy reference package."

Census Shows Nearly All Kinds Of Graphic Arts in Hawaii

Nearly all branches of printing and publishing are represented in Hawaii, according to the Economic Summary of the Printing and Publishing and Allied Industries. The 1954 Census of Manufactures reported the newspaper industry leading the printing and publishing group with 17 plants, \$9,300,000 revenue, and \$4,341,000 payroll for that year.

There were seven lithographic plants and 16 in the letterpress, gravure, and screen process bracket. Lithography accounted for \$1,899,000 of the \$3,156,000 total commercial printing revenue. In addition, there were five periodical, two book, and three miscellaneous publishing companies, one photoengraving plant, one loose-leaf bindery, and one greeting card business.

Questionnaires on Postal Permits To Be Mailed Soon After July 1

Managements of 235,000 companies and non-profit organizations that hold postal permits will be on the answering end of two questionnaire surveys due to get under way soon after July 1.

Congress directed the Department of Commerce and the Small Business Administration to conduct these surveys to determine the effects of postal rate increases on the use of third-class bulk mail and on the general economy.

Horace Hart, former printer who heads the Printing and Publishing Industries Division of the Business and Defense Services Administration, is directing the Department of Commerce survey.

Last month he was receiving returns from two test questionnaires which had been sent to 15,000 permit holders. One went to profit-making concerns, the other to non-profit organizations. The purpose of these mailings was to appraise the reply-sparking value of queries relating to many phases of third-class mail usage.

Questionnaires coming later are being designed to cover a wide range of facts of interest to printers and all others active in the direct mail field. Basic information will tell who uses direct mail, how and to what extent it is used, as well as the effects of higher mailing costs on the direct mail business.

These surveys are expected to uncover many facts hitherto unknown, and reports of the results will serve as a guide for Con-

gress when postal rates are under consideration, according to Mr. Hart. Robert DeLay, president, Direct Mail Advertising Association, joins Mr. Hart in hailing the surveys as a great help for advertising by mail.

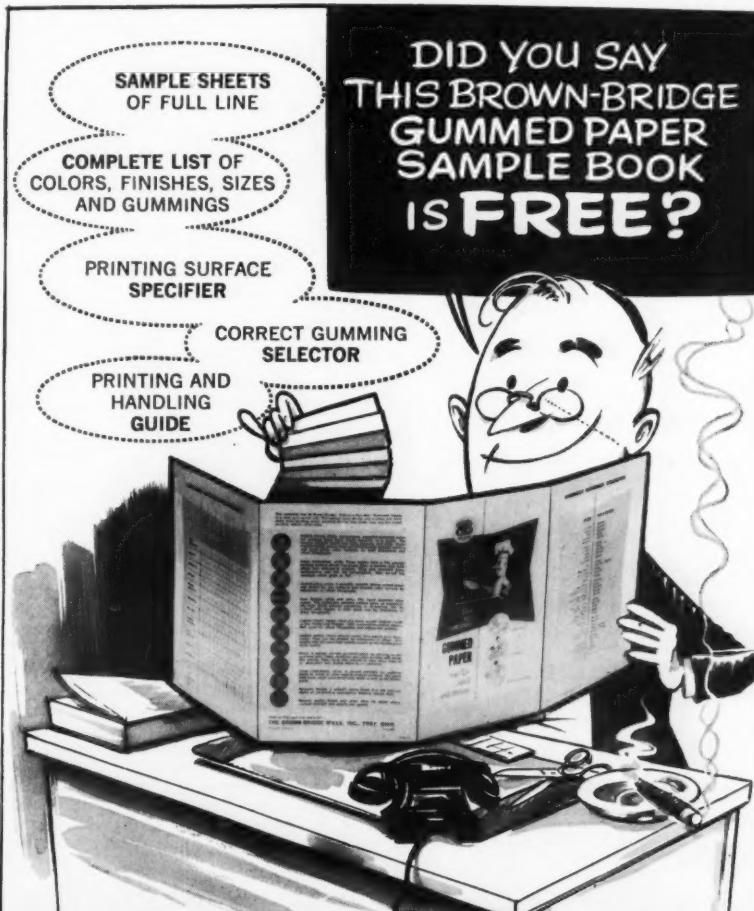
Fifty Books of Year on Exhibit In Library of Congress to July 15

Fifty Books of the Year exhibition, sponsored by the American Institute of Graphic Arts and on view until July 15 in the Library of Congress, Washington, D.C., has a special "Making of a Book Today" feature. The book chosen for this purpose is "Ecclesiastes," a Christmas

keepsake designed by Lester Douglas, printed by Judd & Detweiler, Inc., Washington, illustrated by a Hans Foy wood engraving, and containing eight of the designer's trial drawings.

Mr. Douglas prepared the display. It shows ten bookmaking steps ranging from planning and typographic layout to letterpress and offset printing, folding and binding, and cover gold-stamping.

Lester Douglas has been active for 50 years in the typographic and design field. He is well known for his designing of books, magazines and commercial printing material. The Library of Congress displayed his work in 1949.



**DID YOU SAY
THIS BROWN-BRIDGE
GUMMED PAPER
SAMPLE BOOK
IS FREE?**

**SAMPLE SHEETS
OF FULL LINE**

**COMPLETE LIST OF
COLORS, FINISHES, SIZES
AND GUMMINGS**

**PRINTING SURFACE
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YES—just ask for it! You'll get the most complete guide to efficient and effective use of gummed paper yet devised. Team it with Brown-Bridge Flat-as-a-pancake gummed papers for meeting every label printing need.

You'll realize trouble-free press runs and the finest printing results every time. Write for Book P-369.

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2416 Culver St. • SAN FRANCISCO, 420 Market St.



LTF Committee Meets in Montreal

The Lithographic Technical Foundation has held its executive committee meeting in Montreal for the first time in its history. Thirty-six lithographers and suppliers attending a luncheon on May 12 were welcomed by LTF president William H. Bulkeley, who thanked Lorne B. Campbell of Montreal Litho Co., an executive committeeman, for his aid in making the luncheon a reality.

Mr. Bulkeley explained that the meeting was part of LTF's effort to get closer to its members and the industry. Speakers reviewing the foundation's purposes and

detailing its research and educational services were William H. Webber, executive director; Charles Shapiro, educational director, and Michael H. Bruno, research director.

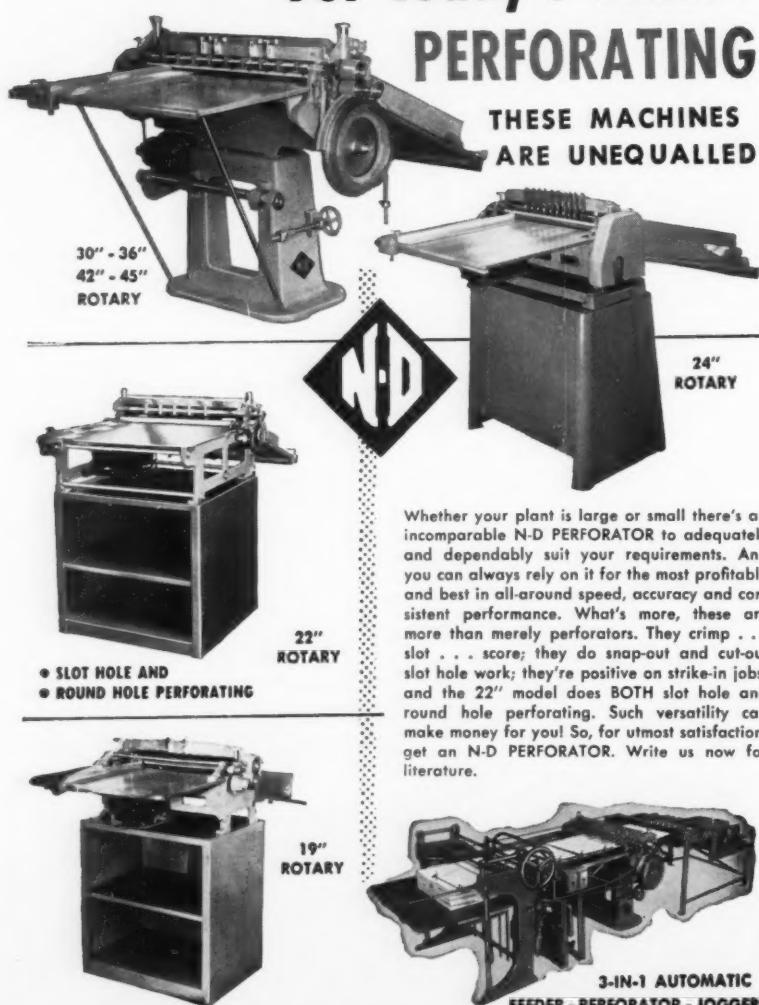
"Lithography has made great advances in recent years, and the largest single reason for this was the industry's attitude toward research," said Mr. Webber. "It is impossible to pin-point the relationship between litho process improvement and the foundation, but it is quite apparent that its research programs were a substantial factor."



G. Walter Zopf (l.), past president of the Dayton Club of Printing House Craftsmen, gives Howard Massman a plaque in appreciation of 25 years service on the Dayton Club Board of Governors

For today's FINEST PERFORATING

THESE MACHINES
ARE UNEQUALLED



These are the ultimate in quality perforating units . . . designed for top performance, utmost efficiency and maximum production . . . to make money for you. Get details.

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Gets Plaque for 25 Years Of Service to Craftsmen

Howard Massman, a 25-year member of the board of governors of the Dayton Club of Printing House Craftsmen, recently received a plaque in appreciation of his services. During 17 of his years with the club he served as secretary. The plaque was presented to him by G. Walter Zopf, past president of the Dayton club.

Mr. Massman served as general chairman of the May 22-23 International Association Fifth District Conference held in Dayton, Ohio, and Mr. Zopf chaired the educational program. The conference featured a "Photo-composition Show" and leaders in the graphic arts industry as speakers and clinic leaders. "Printing Techniques for Today and Tomorrow" was the conference theme.

F. R. Haymore Named Head Of Utah Printing Group

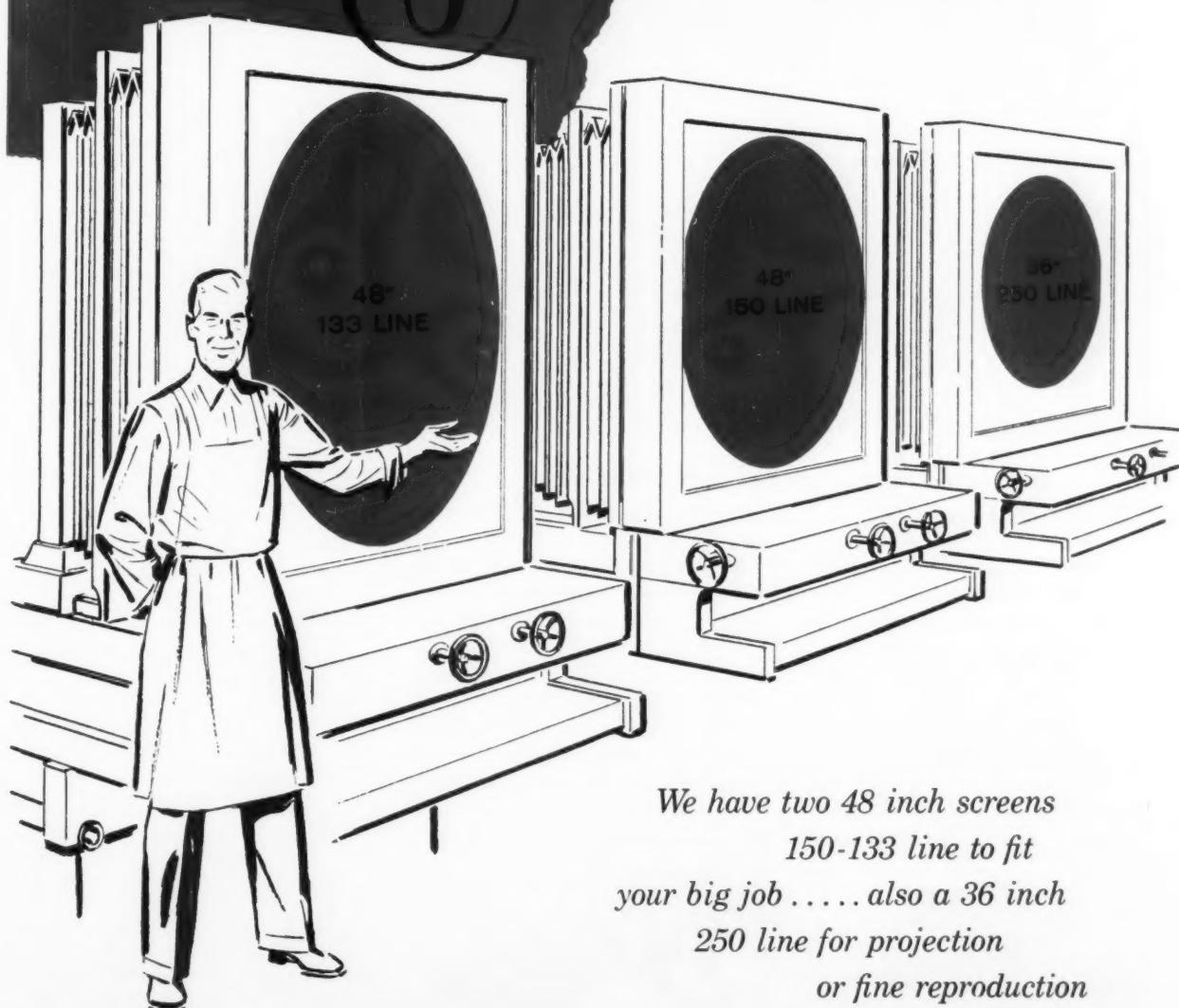
Franklin R. Haymore, manager of the Brigham Young University Press, Provo, Utah, has been elected president of the Printing Industry of Utah, an affiliate of Printing Industry of America, Inc. Elected to serve with him were Donald B. Ellison, Western Printing Co., vice-president, and Andy DeHeer, Rocky Mountain Bank Note Co., treasurer. The new officers, along with the group's board of directors, recently held their first meeting in Salt Lake City. They established active committees to serve for one year, and outlined a program of activities which will include visits and clinics conducted by representatives of the Printing Industry of America and others.



Franklin R. Haymore

3

big screens



*We have two 48 inch screens
150-133 line to fit
your big job also a 36 inch
250 line for projection
or fine reproduction*

A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

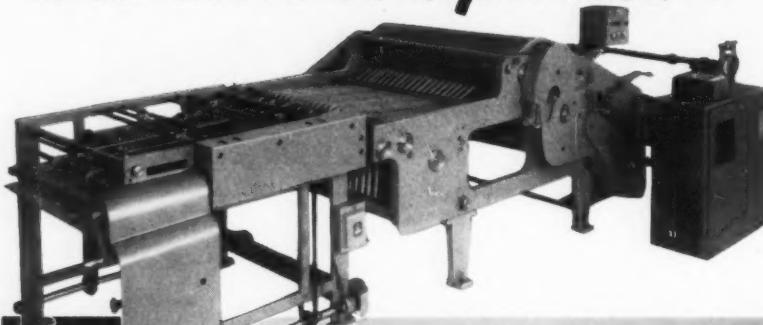
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&
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NEW PACKER ROTARY CUT-OFF SHEETER

*Delivers 15,000
and more cuts per hour!*



**Three
STANDARD
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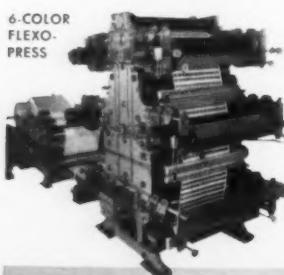
FOR PAPERS, CELLOPHANE, FOIL AND BOXBOARDS

- 1 20" Web with 10" to 30" cut-off in $\frac{1}{4}$ " increments.
- 2 26" Web with 10" to 30" cut-off in $\frac{1}{4}$ " increments.
- 3 36" Web with 10" to 40" cut-off in $\frac{1}{4}$ " increments.

One or five sheet collecting cylinder — Shingling type delivery table or Jogger-Stacker

For efficient operation nothing quite matches the Packer high speed, Rotary Cut-Off Sheeter. Sturdily constructed for heavy-duty work, it is ideal for operations with forms presses and for sheeting roll printed carton blanks for flat bed die-cutting. Operates up to 15,000 and more cuts per hour, dependent upon material thickness and stiffness. Standard

cutter includes shingling delivery table; but can also be furnished with Jogger-Stacker driven directly from sheeter, and in relation to repeats. Jogs two sheets — has adjustable lowering table and skid loading rack that does not require machine stoppage. Sheeter and/or Jogger-Stacker can be used in-line or motorized with roll stand for independent operation. Write today!



Investigate
these modern, PACKER
FLEXO-PRESSES. For high speed
production printing of business
forms, papers, foils, cellophane,
packaging films and cardboards.



PACKER
Manufacturing Company
GREEN BAY - WISCONSIN

Manufacturers of
"CHAIN-HOLE"
PUNCH
Printing and
Die Cutting
Equipment

CONVENTIONS WHAT - WHERE - WHEN

JUNE

Southeastern Photo Engravers Association, Mayview Manor, Blowing Rock, N.C., June 14-15.

Technical Association of the Graphic Arts, annual convention, Hotel Manger, Rochester, N.Y., June 15-17.

Southwest Litho Clinic, annual meeting, Adolphus Hotel, Dallas, Tex., June 19-21.

American Newspaper Publishers Association, mechanical conference, Hotel Morrison, Chicago, June 21-24.

International Design Conference, Aspen, Colo., June 21-27.

Annual Seminar on Quality Control for the Graphic Arts Industries, Rochester Institute of Technology, Rochester, N.Y., June 22-27.

American Newspaper Publishers Association, Photocomposition seminar, Plankinton House, Milwaukee, Wis., June 25-26.

JULY

International Association of Printing House Craftsmen, Pacific Society, annual conference, Hotel Whitcomb, San Francisco, July 2-4.

Engraved Stationery Manufacturers Association and Research Institute conventions, Shamrock Hilton Hotel, Houston, Tex., July 12-15.

Third Biennial Middle Atlantic States Apprenticeship and Training Conference, Wilmington, Del., July 13-16.

International Graphic Arts Education Association and Education Council of the Graphic Arts Industry, annual conference on Printing Education, University of Colorado, Boulder, July 19-25.

AUGUST

Southern Newspaper Publishers Association (Eastern Division), mechanical conference, Hotel Dinkler-Plaza, Atlanta, Ga., Aug. 9-11.

SEPTEMBER

Graphic Arts Association Executives, Waldorf-Astoria Hotel, New York City, Sept. 4-5.

International Printers Supply Salesmen's Guild, annual convention, Hotel Statler-Hilton, New York City, Sept. 4-5.

International Association of Printing House Craftsmen, Fourth District Conference, Hotel Statler-Hilton, New York City, Sept. 5.

International Association of Printing House Craftsmen, Second District Conference, Hotel Statler-Hilton, New York City, Sept. 5.

International Graphic Arts Education Association, Inc., Columbia University, New York City, Sept. 5-7.

International Association of Printing House Craftsmen, annual convention, Hotel Statler-Hilton, New York City, Sept. 5-9.

National Graphic Arts Exposition, Inc., Seventh Educational Graphic Arts Exposition, New York Coliseum, New York City, Sept. 6-12.

International Association of Electrotypes & Stereotypers, 62nd annual convention, Hotel Biltmore, New York City, Sept. 7-10.

Education Council of the Graphic Arts Industry, Waldorf-Astoria Hotel, New York City, Sept. 8.

Printing Industry of America, annual convention, Waldorf-Astoria Hotel, New York, Sept. 8-10.

Advertising Typographers Association of America, annual convention, Plaza Hotel, New York City, Sept. 8-12.

National Printing Equipment Association, annual meeting, Waldorf-Astoria Hotel, New York City, Sept. 9-10.

International Typographic Composition Association, 40th annual convention, Park Sheraton Hotel, New York City, Sept. 9-12.

Direct Mail Advertising Association, annual convention, Queen Elizabeth Hotel, Montreal, Canada, Sept. 13-16.

National Paper Trade Association, fall convention, Conrad Hilton Hotel, Chicago, Sept. 14-16.

Amalgamated Lithographers of America, annual convention, Multnomah Hotel, Portland, Ore., Sept. 14-19.

Mail Advertising Service Association, International, annual convention, Queen Elizabeth Hotel, Montreal, Canada, Sept. 16-19.



Champlain Co., Inc., printing equipment firm, recently completed this new plant in Roseland, N.J.

Open House Celebrates New Champlain Headquarters

Champlain Co., Inc., manufacturers of letterpress, rotogravure, and flexographic printing equipment, staged an open house and plant tour May 5 at its new home in Roseland, N.J.

Guests were taken on tours of the one-story plant, which provides nearly 80,000 square feet of floor space with more than three-quarters devoted to production and testing of the company's diverse lines.

Featured in the new production section, which was designed for smooth flow of operations from raw material handling to shipping, is an intercommunication system permitting workers to report job starting and finishing times. This simplifies and centralizes production control by eliminating time-wasting collection and recording of job process data at scattered points.

Related activities throughout the plant are closely integrated. For example, the central corridor provides direct access from the location of each individual to

Printing House for Blind Tackles Encyclopedia Job

Adlai E. Stevenson, president of the Field Foundation, Inc., recently presented the American Printing House for the Blind, Louisville, Ky., with a check for \$115,500. The grant was made to launch what was described as the largest braille project in history, translation into braille of the 19-volume *World Book Encyclopedia*, published by Field Enterprises Educational Corp. The fund included \$60,000 donated by the foundation, and \$55,500 given by the encyclopedia publishers.

The Printing House will produce 200 sets of the encyclopedia to be sold to schools for the blind throughout the United States. Part of the grant will be used to subsidize school purchases of the encyclopedia.

Because braille takes up more space than a comparable amount of material printed with type, the translation is expected to run to 160 volumes, including more than 37,000 pages, and occupying over 37 feet of shelf space. The regular set of *World Book Encyclopedia* has 19 volumes with 10,500 pages and occupies two feet of shelf space.

the factory area. Traffic between departments is direct. Separate entrances for office and plant personnel further simplify the traffic pattern.

Personnel replacement after Champlain headquarters were moved from Bloomfield, N.J., caused no problem. Only three of the nearly 300 employees preferred not to move to Roseland.

Named Eastern Manager

Ralph J. Novak has been named eastern regional manager of American Type Founders' Type Division. Formerly he was part owner of the Grenich Printing Co. and sales manager of Amsterdam Continental Type and Graphic Equipment Co. He served Heidelberg Eastern in sales, administration, and management capacities. Mr. Novak was also associated with the Simco Co., a manufacturer of static eliminating devices.



Ralph J. Novak

Have You run Fox River's Bonds or Onion Skins Lately?

• They Lie Flatter

• They Print Even Better

• They Cause Fewer Feeder Stops...



• And—they're *ARCTIC WHITE* (*the original fluorescent white*) . . . the color that the writing paper industry is still trying to equal in brightness and uniformity!

There's a Fox River grade for every business and social use:

100% COTTON

Anniversary Bond
Anniversary Onion Skin
Anniversary Ledger

75% COTTON

National Bank Bond
National Bank Ledger

50% COTTON

English Bond
English Ledger

25% COTTON

Fox River Bond
Fox River Opaque
Fox River Laid
Fox River Onion Skin
Fox River Ledger
Excelsior Bond
Excelsior Onion Skin
Translucent Bond
*also Vellums, Bristols
and Thin Cards*

FOX RIVER PAPER CORPORATION
APPLETON, WISCONSIN

\$100 IN CASH FOR YOU if you too can BEAT BUNDSCO. Simply re-set this advertisement and submit reproductions. For full information ask your Fox River distributor or write Printers Service Bureau, Fox River Paper Corporation, Appleton, Wisconsin. This advertisement designed by James C. Duff, of the Osterbein Press, 230-250 West 5th Street, Dayton, Ohio and is number four in the series.

What
GOES TOGETHER LIKE
BREAD-AND-BUTTER,
SALES-AND-PROFITS,
QUALITY-AND-ECONOMY?

Why
OF COURSE, IT'S
COOPER'S CAVE
colored bonds
and
FINCH BOND

Have you tried these **NEW** Papers? They do a wonderful job wherever top printability and low cost are twin factors.

The colors cost practically the same as the white — *at least 10% less than any comparable stock!* Why pay more?

FINCH,  **PRUYN**

AND COMPANY, INC. GLENS FALLS, N.Y.

1 GLEN STREET, GLENS FALLS, N.Y.

FINCH BOND, OFFSET • **COOPER'S CAVE BOND,**
OFFSET, MIMEO BOND, DUPLICATOR, IMPACT OFFSET

**PEOPLE
IN THE NEWS**

RICHARD C. DOANE, president of International Paper Co., New York City, has succeeded JOHN H. HINMAN as chief executive officer. Mr. Hinman, board chairman since 1954, continues in this position. LAMAR M. FEARING, a vice-president since 1957, has become executive vice-president. He also was elected to fill the board vacancy caused by the retirement of H. R. WEAVER, who had served as a director since 1936.



Lamar M. Fearing



George A. Boucher

GEORGE A. BOUCHER, who was Merenthaler Linotype's Cleveland agency manager, has been promoted to production planning department manager at the company's headquarters in Brooklyn, N.Y. He succeeded BRIANT W. PATTERSON, who was advanced to domestic sales administration manager. New Cleveland agency manager is JOSEPH W. AGES.

JERRY POMERANTZ has been appointed manager, New York City sales office for Majestic Press, Inc., Philadelphia.

EARL F. SCHIMKOLA has been named sales manager for custom bags and roll-stock for specific customers by the Do beckmun Co., a division of Dow Chemical Co., Cleveland. NASON E. ALLEN is now sales manager for stock products, with ROBERT R. GILBERT as his assistant.

RICHARD H. MCCLINTOCK has been elected assistant secretary by the board of directors of the Waldemar Press, Inc., Indianapolis, Ind.



Walter E. Dwyer



Richard McClintock

WALTER E. DWYER has been appointed a sales representative in Chicago for Eastern Fine Paper and Pulp Division,

Standard Packaging Corp., Bangor, Me. CHRIS J. VASILUTH has been promoted to district sales manager for the mid-Atlantic territory.

GERALD D. REILLY has been appointed director of commercial sales for Fitchburg Paper Co., Fitchburg, Mass.



Gerald D. Reilly



David M. Gavrin

DAVID M. GAVRIN has been elected vice-president in charge of operations for Arthur J. Gavrin Press, New Rochelle, N.Y.

ROBERT C. FARNSWORTH, sales representative for the Nekoosa-Edwards Paper Co. of Port Edwards, Wis., has been named the assistant sales manager for the company.

EDWARD LINEBURGER has been appointed offset superintendent of Edward Stern and Co. of Philadelphia. He has charge of presswork and preparation. CHARLES KRIESSMAN has been named letterpress superintendent in charge of all composition, presswork, and bindery operations. EUGENE VANAVER is now chief engineer.

EDISON M. UHLS has succeeded DIETZ LUSK as southwest district manager, Dutton Division of H. K. Porter Co. Mr. Lusk resigned to go into business for himself.



Mark A. Silegy



Edison M. Uhls

MARK A. SILEGY has been appointed general sales manager of the Monadnock Paper Mills, Inc., Bennington, N.H.

CHARLES T. WOOLLEN has been appointed vice-president of the Charlotte Carton Co. division of Lassiter Corp., Charlotte, N.C.

CHARLES HELD, JR. succeeds JOHN C. SCHUTT, resigned, as general manager of Southern Envelope Manufacturers of Florida, Miami.

JAMES A. FOXGROVER has been elected to the board of Perkins-Goodwin Co., New York City. CHARLES F. CHAPLIN has joined the pulp and paper marketing management firm as midwest director of

When YOU'RE LOOKING FOR PAPERS THAT COST LESS . . . PRINT AND HANDLE BETTER . . .

COOPER'S CAVE BOND in five colors

BLUE • GREEN • CANARY • PINK • GOLDENROD

FINCH BOND a whiter white

Ask your supplier to SHOW you what high performance you get from these new papers — or write to us for samples. Start saving NOW!

16 and 20 lb.
standard bond
sizes including
8½x11 and 8½x14

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AND COMPANY, INC. GLENS FALLS, N.Y.

1 GLEN STREET, GLENS FALLS, N.Y.

FINCH BOND, OFFSET • **COOPER'S CAVE BOND,**
OFFSET, MIMEO BOND, DUPLICATOR, IMPACT OFFSET



"Only Nashua offers you help like this on heat seal label accounts!"

When a customer turns to you for help with heat seal labeling, Nashua's technical service to printers can really pay off. There's nothing like it in the heat seal field.

Nashua's heat seal sales-service specialists handle heat seal papers exclusively. And they know heat seal labeling machines. Together with your Nashua paper merchant, these specialists are ready to team up with you in actual visits to your customers on any heat seal label problem. Backing them up are Nashua's service engineers, and a large technical staff, to help your customers with unusu-

al problems—including, if necessary, development of adhesives for specific needs.

This unique technical service — yours only from Nashua — can help keep your heat seal label business trouble-free and more profitable . . . help you land new accounts . . . or make it easy for you to break into this fast-growing label field.

See your Nashua paper merchant (he's listed on the facing page) for full information, and for facts about Nashua's all-inclusive Pervenac and Imac heat seal line — the leading dry label papers. Call him today.

FIRST WITH THE FINEST IN ADHESIVE PAPERS

DAVAC® Balanced Gummed Papers
PERVENAC® Delayed-Action Heat Seal Papers
IMAC® Instant-Action Heat Seal Papers
TEX Heat Seal Textile Label Paper

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You can also depend on Nashua for any technical help you may need in printing Pervenac and Imac heat seal papers.

**Your Nashua
Heat Seal
Paper Merchant
is listed here ...**



ALBANY, NEW YORK Hudson Valley Paper Company
ALBUQUERQUE, NEW MEXICO Carpenter Paper Company
ATLANTA, GEORGIA Whitaker Paper Company
AUGUSTA, MAINE Carter Rice Storrs & Bement
AUSTIN, TEXAS Carpenter Paper Company
BALTIMORE, MARYLAND White-Rose Paper Company
BILLINGS, MONTANA Carpenter Paper Company
BOSTON, MASSACHUSETTS John Carter Company
BRISTOL, VIRGINIA Dillard Paper Company
BUFFALO, NEW YORK Ailing & Cory Company
CHARLESTOWN, WEST VIRGINIA Copco Papers, Inc.
CHARLOTTE, NORTH CAROLINA Charlotte Paper Company
CHICAGO, ILLINOIS Bradner Smith & Company
CINCINNATI, OHIO Dwight Bros. Paper Company
CLEVELAND, OHIO Ailing & Cory Company
COLUMBIA, SOUTH CAROLINA Palmetto Paper Company
COLUMBUS, OHIO Central Ohio Paper Company
CONCORD, NEW HAMPSHIRE John Carter & Company, Inc.
DALLAS, TEXAS Carpenter Paper Company
DAYTON, OHIO Central Ohio Paper Company
DENVER, COLORADO Carpenter Paper Company
DES MOINES, IOWA Carpenter Paper Company
DETROIT, MICHIGAN Whitaker Paper Company
EAST HARTFORD, CONNECTICUT Carter Rice Storrs & Bement
EL PASO, TEXAS Carpenter Paper Company
FARGO, NORTH DAKOTA John Leslie Paper Company
FORT WAYNE, INDIANA Taylor Martin Papers, Inc.
FORT WORTH, TEXAS Carpenter Paper Company
GLoucester City, NEW JERSEY Rhodes Paper Company
GRAND ISLAND, NEBRASKA Carpenter Paper Company
GRAND RAPIDS, MICHIGAN Carpenter Paper Company
GREAT FALLS, MONTANA Carpenter Paper Company
 John Leslie Paper Company

GREENSBORO, NORTH CAROLINA Dillard Paper Company
GREENVILLE, SOUTH CAROLINA Dillard Paper Company
HARLINGEN, TEXAS Carpenter Paper Company
HARTFORD, CONNECTICUT John Carter & Company
HONOLULU, HAWAII Honolulu Paper Company, Ltd.
HOUSTON, TEXAS Carpenter Paper Company
INDIANAPOLIS, INDIANA Indiana Paper Company
JACKSONVILLE, FLORIDA Jacksonville Paper Company
KANSAS CITY, MISSOURI Carpenter Paper Company
KNOXVILLE, TENNESSEE Dillard Paper Company
LINCOLN, NEBRASKA Carpenter Paper Company
LOS ANGELES, CALIFORNIA Carpenter Paper Company
LOUISVILLE, KENTUCKY Rowland Paper Company
LUBBOCK, TEXAS Carpenter Paper Company
MACON, GEORGIA Macon Paper Company
MEMPHIS, TENNESSEE Taylor Paper Company
MIAMI, FLORIDA Everglade Paper Company
MILWAUKEE, WISCONSIN Dwight Bros. Paper Company
MINNEAPOLIS, MINNESOTA Carpenter Paper Company
MISSOULA, MONTANA Carpenter Paper Company
MOBILE, ALABAMA Partin Paper Company
MONTREAL, QUEBEC Inter City Papers Ltd.
NASHVILLE, TENNESSEE Bond-Sanders Paper Company
NEW HAVEN, CONNECTICUT John Carter Company
NEW ORLEANS, LOUISIANA D & W Paper Company, Inc.
NEW YORK, NEW YORK Aldine Paper Company
 American Paper Experts Inc.
 Harry Elish Paper Company
 George W. Millar & Co., Inc.
 Whitaker Paper Company
NEWARK, NEW JERSEY Central Paper Company
NORFOLK, VIRGINIA Old Dominion Paper Company
OGDEN, UTAH Carpenter Paper Company
OKLAHOMA CITY, OKLAHOMA Carpenter Paper Company
OMAHA, NEBRASKA Carpenter Paper Company
ORLANDO, FLORIDA Central Paper Company
PHILADELPHIA, PENNSYLVANIA Rhodes Paper Company
 Whiting Patterson Company
PITTSBURGH, PENNSYLVANIA Whitaker Paper Company
POCATELLO, IDAHO Carpenter Paper Company
PORTLAND, OREGON Carter Rice & Company
PROVIDENCE, RHODE ISLAND John Carter & Company, Inc.
 Carter Rice Storrs & Bement
PUEBLO, COLORADO Carpenter Paper Company
RALEIGH, NORTH CAROLINA Raleigh Paper Company
ROANOKE, VIRGINIA Dillard Paper Company
ROCHESTER, NEW YORK Ailing & Cory Company
ST. LOUIS, MISSOURI Acme Paper Company
ST. PAUL, MINNESOTA John Leslie Paper Company
SALT LAKE CITY, UTAH Carpenter Paper Company
SAN ANTONIO, TEXAS Carpenter Paper Company
SAN FRANCISCO, CALIFORNIA Carpenter Paper Company
SAVANNAH, GEORGIA Atlantic Paper Company
SEATTLE, WASHINGTON West Coast Paper Company
SIOUX CITY, IOWA Carpenter Paper Company
SIOUX FALLS, SOUTH DAKOTA John Leslie Paper Company
SPRINGFIELD, MASSACHUSETTS Carter Rice Storrs & Bement
SYRACUSE, NEW YORK Ailing & Cory Company
TACOMA, WASHINGTON Allied Paper Co., Inc.
TALLAHASSEE, FLORIDA Capital Paper Company
TAMPA, FLORIDA Tampa Paper Company
TOLEDO, OHIO Central Ohio Paper Company
TOPEKA, KANSAS Carpenter Paper Company
TORONTO, ONTARIO Buntin Reid Paper Co., Ltd.
 Inter City Papers Ltd.
UTICA, NEW YORK Ailing & Cory Company
VANCOUVER, B. C. Coast Paper Ltd.
WASHINGTON, D. C. Whitaker Paper Company
WILMINGTON, NORTH CAROLINA Dillard Paper Company
WILMINGTON, DELAWARE Whiting Patterson Company
WINNIPEG, MANITOBA Clark Papers, Ltd.
WORCESTER, MASSACHUSETTS Carter Rice Storrs & Bement

NASHUA
Corporation

NASHUA, NEW HAMPSHIRE

sales research with headquarters in the Chicago office.

R. W. PHELPS has been appointed manager of engineering and product development for the Black-Clawson Co., Dilts Division, Fulton, N.Y. Other promotions are: JAMES J. MELEAD, chief engineer; JACK DAIN, assistant sales manager; MAURICE ANDERSON, standards engineer, and CLEM LORENZ, sales service engineering.

JAMES A. WESTHAVER, former manager of Ludlow Typograph New York and New England districts, has been elected the sales vice-president of Pittsburgh White Metal Co., Inc.



James Westhaver



Philip J. Fischer

PHILIP J. FISCHER has been named assistant superintendent for the central division of the Standard Register Co., Dayton, Ohio.

RICHARD L. BETTS has been named to the newly created position of contractual relations at the Champion Paper and Fibre Co., Hamilton, Ohio.

MURRAY STEMPLE has been elected president of Morningstar-Paisley, Inc., New York, by the board of directors. Mr. Stempel succeeds GEORGE J. MULLER, who has been elected vice-chairman of the board.

FELIX ATWOOD recently was elected a director of the Ennis Tag & Salesbook Co., Ennis, Tex.

MICKEY CAMPO has been appointed production manager for Horn Ohio Co., Cleveland, Ohio.

G. R. GRUBB is celebrating the 50th anniversary of his company, G. R. Grubb & Co., Champaign, Ill., photoengraving firm.

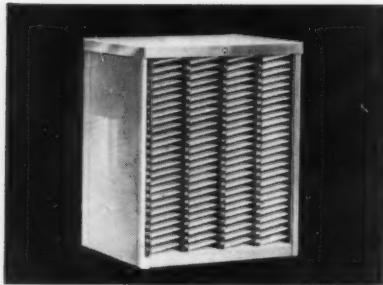


Robert W. Swett



G. R. Grubb

ROBERT W. SWETT, vice-president in charge of sales and a director of American Tag Co., Chicago, has been elected president and treasurer of American Tag Co. of New Jersey, Belleville, N.J. He suc-



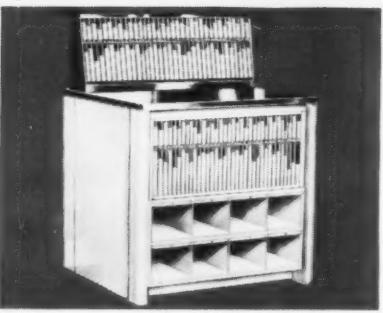
Galley Cabinets

Whatever your galley storage requirements, Hamilton has the answer in its complete line of galley cabinets. Hamilton galleys come in ten standard sizes in single column to eight column widths. Hamilton galley cabinets not only contribute to the better organization of your shop, but give maximum protection to expensive type composition.



Newspaper Tables

Hamilton newspaper tables come in five table lengths... three styles of working tops... two types of overhead lights... and over 90 different materials storage units! Whatever your needs, your nearby Hamilton dealer will help you design a newspaper table to meet them—and Hamilton will build it at no extra cost.



Ad Assembly Cabinets

Hamilton's complete line of ad assembly cabinets offer convenient storage for large quantities of full length and cut-to-measure make-up materials. Ad assembly cabinets can be supplied with any combination of cut-to-measure storage inserts, type cases, bin inserts, letterboard shelves or galley shelves.

CUT labor costs in your plant with a Hamilton equipped composing room

Hamilton equipped composing rooms cost just pennies per labor hour to install -- a cost repaid over and over through increased productivity. For complete details and engineered equipment help, see your Hamilton dealer or write: Printers Equipment, Hamilton Manufacturing Company, Two Rivers, Wisconsin.

See Hamilton at the ANPA Conference—Booths 76-77, Morrison Hotel, Chicago -- June 21-25!

Hamilton

world leader in professional and scientific equipment

ceeds A. H. SWETT, JR., retiring president, who will continue as director and chairman of the board of both corporations.

RUBIN KAUFMAN, president of Westco Litho Products Co., Los Angeles, has opened larger quarters for the company which has become exclusive distributor of products made by Polychrome Corp., Yonkers, N.Y.

THOMAS M. STILP has been named Wisconsin sales engineer by Appleton Machine Co., Appleton, Wis.

CHRISTIAN W. RUDOLPH has succeeded MILLAN C. SHEVCHIK as purchasing agent for the Philadelphia branch of Dissiton Division, H. K. Porter Co., Inc. Mr. Shevchik was named superintendent of the Dissiton plant now under construction in Danville, Va.

FRANK J. McCOURT has been advanced from sulphite superintendent to assistant manager of International Paper's mill in York Haven, Pa.

KENNETH E. JOHNSON has become sales promotion manager for Transo Envelope Co., Chicago.

ROBERT M. CAMPBELL has been appointed works manager of Lanston Monotype Co., Division of Lanston Industries, Inc., Philadelphia.

CHARLES J. RICE has been named eastern sales manager out of the New York City office of Fraser Paper, Ltd. JACK K. BARRY is the new manager of merchant sales. LLOYD Q. HARRIS has joined the sales staff and will be serving in the eastern division.

JOHN W. PAYNE, formerly vice-president of Magill-Weinsheimer Co., Chicago, has joined the staff of Cadillac Printing and Lithographing Corp., Chicago.

STEPHEN G. STAPLEY, formerly production manager, Crocker-McElwain, has been appointed manager of the Chemical Fine Paper and Board division of Standard Packaging Corp. of Holyoke, Mass. GARNER A. TOWNE has become assistant division manager, and RICHARD W. MALEY has been named assistant plant manager.

WILLIAM ZIMMER, associated with the firm for 30 years, has been appointed chief engineer of the Goss Co., a division of Miehle-Goss-Dexter, Inc., Chicago, Ill.

MORRIS SHAW has been promoted to general sales manager for the Ever Ready Label Corp., Belleville, N.J. RUSSELL C. HOPCRAFT has become plant superintendent of the firm.

Morris Shaw



Russell Hopcraft



BETTER LETTERS for BETTER BUSINESS on BETTER PAPERS



For better business,
Parsons Papers adver-
tisements such as
this appear regularly in
Business Week, News-
week, Best's Insurance
News, The Office, The
Journal of Accountancy,
and The Wall Street
Journal.



... by Parsons can help you make *Better Profits* on any printing job. For letterhead stock on your floor, a well-known 25% cotton fiber bond is a sure way to get better business . . . particularly when you offer . . .

HERITAGE BOND FOR REPEAT ORDERS

Performs well on presses or die-stamping equipment . . . on typewriters and with pen and ink.

Attractive, uniform surface and texture reflects over 100 years of cotton fiber craftsmanship.

Wide range of items . . . regular, opaque, and fluorescent white, six colors in weights, sizes and grain directions for all printing and use requirements.



Parsons Paper Division, Holyoke, Mass. Dept. H-1

Please send the following:

- Parsons Heritage Bond Sample Book
- Parsons Letterhead Design Portfolio

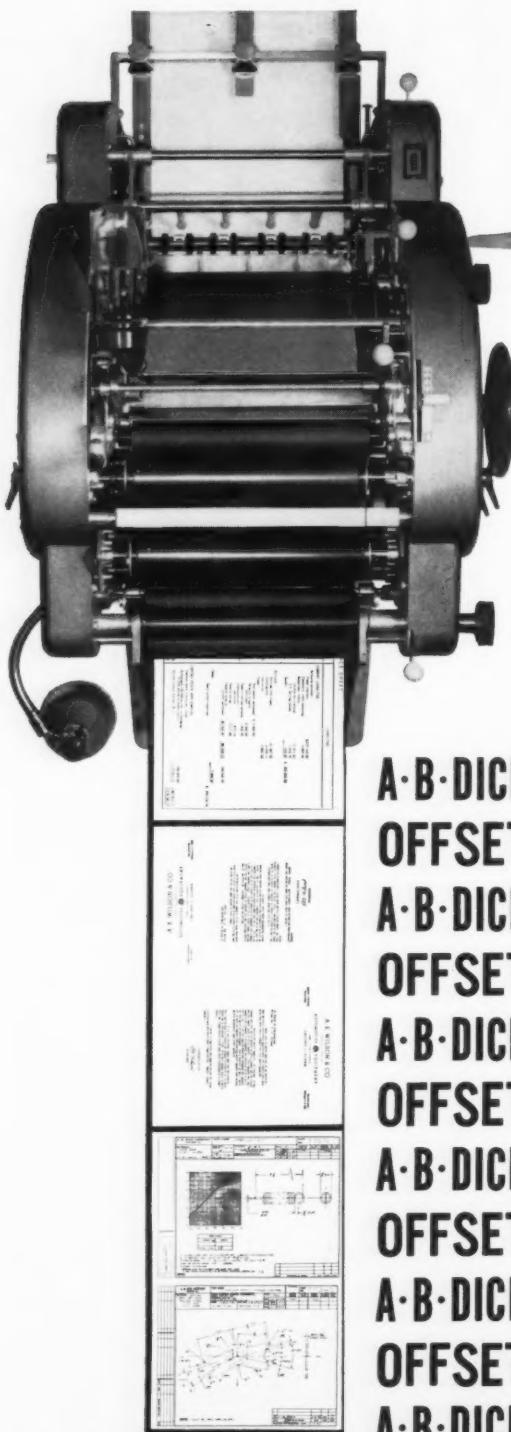
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PARSONS PAPER DIVISION, National Vulcanized Fibre Company



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Achievement through Innovation

144

Double your offset duplicating production. Produce 10½ x 16½ inch copy on 11 x 17 inch paper on a duplicator that takes less than 9 square feet of floor space. Speeds up to 9,000 sheets per hour. Produce two-up letterheads, forms, engineering paperwork or promotional literature . . . in black or brilliant colors.

The new A. B. Dick Model 360 offset duplicator is equipped with amazing Aquamatic control that insures precise ink-water balance. Perfect copy quality from start to finish . . . no time-consuming make-ready. Blanket and impression cylinders adjust automatically for different master thicknesses and paper weights. Variable speeds up to 9,000 copies per hour. Fully automated models available for high speed systems work. Call your A. B. Dick Company distributor, listed in the yellow pages, for information or a free demonstration. Or mail coupon at right.

The Inland and American PRINTER and LITHOGRAPHER
For June, 1959

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Glue Guns and Accessories

The complete FF line of over 175 glue guns and accessory units is illustrated in a folder offered by John P. Fox Co., Inc., 1107 S. Mountain Ave., Monrovia, Calif. Guns are available for hand and mechanical application.

Silk Screen Equipment

A brochure from M & M Research Engineering Co., 13360 W. Silver Spring Rd., Butler, Wis., illustrates and describes a complete line of silk screen process equipment and a methods and consulting service. A price list is included.

Catalog of Syntron Equipment

Syntron Co., Homer City, Pa., has published a condensed catalog No. 591 of materials handling, parts handling, and power rectification equipment, mechanical shaft seals, paper joggers, and portable construction tools. Descriptions, data, and specifications on all Syntron products are included.

A·B·DICK OFFSET A·B·DICK OFFSET

Please send full information about the new A. B. Dick Model 360 offset duplicator.

A. B. DICK Company, Dept. IAP-69
5700 West Touhy Avenue
Chicago 48, Illinois

Name _____

Position _____

Company _____

Address _____

City _____

Zone _____ State _____

New Sample Book on Davac Paper

Nashua Corp.'s merchant sales division, Nashua, N. H., is offering a sample book of all grades and colors of its new Davac adhesive label papers with outstanding noncurl qualities. The folder provides information on manufacturing widths, base stock grades, packing, rolls, shipping tolerances, and product characteristics.



Sample book for Davac adhesive label papers

Pitney-Bowes Direct Mail Booklet

A new 32-page booklet, *How to Use Direct Mail to Promote Your Business*, is available from Pitney-Bowes, Inc., Stamford, Conn., to businesses and other organizations without charge. The booklet is described by the company as "an ideal primer for those who have wished to use direct mail, but never knew quite how to get started."

Chapter subjects include: "Who uses direct mail?"; "What direct mail has done for others"; "How to put direct mail to work for you"; "What to mail . . . and when to mail it", and "Tips for getting better readership."

Single-Edge Line-Up Tables

A four-page catalog describing the Square-A-Matic and Monoruler line-up and register tables is available from Jos. Gelb Co., 52 Arlington St., Newark 2, N.J. Featured also are the Gear Set Pinion which, according to the manufacturer, provides 1/1000-inch positioning accuracy in conjunction with the Add-A-Matic counter which automatically adds fractional dimensions. Included in this catalog are the standard line of vertical and horizontal straight edge register tables.

Van Son Holland Ink Bulletins

Four new technical bulletins have been added to the regular series published by Van Son Holland Ink Corp. of America, Union & Liberty St., Mineola, N.Y. The

anyway—



you LOOK
at it...

You can't "monkey" with customer requirements — use L. L. Brown's famous record papers and you'll both be happy.

LINENS, LEDGERS,
BONDS and BRISTOLS
50% to extra No. 1—100%
cotton fiber content.

"The quality which
has earned its
reputation"



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PAPER COMPANY**

ADAMS, MASSACHUSETTS

titles, which are descriptive of their contents, are: "Paper and Its Effect Upon the Drying of Ink," "Various Types of Water Roller Covers," "Ink Additives and Their Uses," and "pH Factor—Its Meaning and Effect on Good Printing."

In addition to these bulletins, a color book showing 20 custom colors and 12 metallics is also available.

Material Handling Brochure

A new, illustrated, technical brochure, "Walkie or Rider Trucks," is available from the Automatic Transportation Co., 149 W. 87th St., Chicago. This brochure gives the pros and cons for both the walkie and rider-type industrial trucks, and tells how they are used in industry. Advantages and applications for both types of trucks are outlined in this eight-page, two-color brochure, along with a

convenient check list giving facts to consider when analyzing truck requirements for plant use.

ATF Bulletin on Senator Cutters

Senator hydraulic-clamp, high-precision automatic cutters, in standard models or with the Senator Magnetic Tape Electronic Spacer, are described in the second of a series of illustrated product bulletins issued by American Type Founders Co., Inc. Copies are available from all ATF branch offices or from the company at 200 Elmora Ave., Elizabeth, N. J.

Rubber Plate Facilities

A folder describing the advantages of Markem rubber plates for marking products, labels, and packages, and listing the company's services is available from the Markem Machine Co., Keene, N.H.

Alpenopake
a versatile lightweight paper
with many uses *plus*

BIG SAVINGS

There is no end to the variety of uses for which ALPENOPAKE is just right. Titanium treated for maximum opacity . . . and tub sized to insure smooth, uniform offset or letterpress printing . . . ALPENOPAKE meets every requirement where an opaque lightweight paper is intended to be used. It is recommended for direct mail, catalogs, price books, broadsides, office and factory forms, air mail correspondence and many advertising uses.

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ALPENOPAKE is a real money-saver. It costs less per ream than regular bond and offset papers in heavier weights. It saves postage because it is a lightweight, Sub. 12 paper and it saves space in the files. Choice of brilliant white and six bright colors.

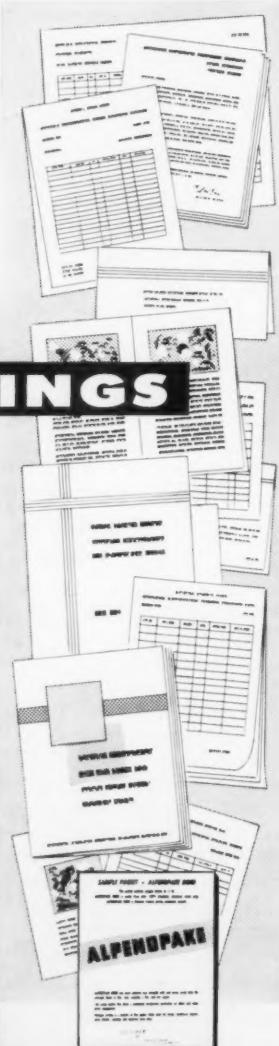
Other FLETCHER PAPERS: Alpina Manifold, Fletcher Manifold, Flecopake, Alpina Mimeo, Alpina Duplicator, Alpina Bond, Alpina Register Bond, Hi-Bulk Offset.

IT PAYS TO USE FLETCHER THIN PAPERS

FLETCHER PAPER COMPANY

20 NORTH WACKER • CHICAGO 6, ILLINOIS

MILL at ALPENA, MICHIGAN



• Send for literature illustrating uses.

New Sterling Swatch Book

A new swatch book on its line of Sterling letterpress enamel is available from West Virginia Pulp and Paper Co., 230 Park Ave., New York 17. Samples of both four-color process and black-and-white printing are included in addition to basis weights and sizes.

Air and Vacuum Pumps

A new 16-page catalog, No. 359, describing Leiman rotary positive air and vacuum pumps, gas boosters, and air motors, is available from Leiman Bros., Inc., 102 Christie St., Newark 5, N. J. The catalog gives details of construction, dimensions, capacities, new performance curves, and installations.

Newspaper Conveying Systems

A conveyor which handles newspapers of up to 128 pages at speeds in excess of 60,000 per hour is described and illustrated in a folder offered by Radio Corp. of America, 12605 Arnold St., Detroit 39.

Enlargers Using LogEtration

Complete specifications are given in technical bulletins available from LogEtronics, Inc., 500 E. Monroe Ave., Alexandria, Va., on two models of enlargers. Model B-5 for 4x5-inch negatives and Model B-10 for negatives up to 8x10 inches use LogEtration, a photographic method allowing absolute contrast control by light alone and using only one single-contrast grade of paper. The enlargers produce controlled halftone negatives as well as photographic prints.

Brochure on Photocomposing

Paul Cezanne's studio at Aix en Provence is on the cover of a full-color brochure entitled "Photocomposing," offered by Dot Engravers, Inc., 600 W. Van Buren St., Chicago 7. A tissue sheet is laid over the inside illustrations with instructions written on it to demonstrate the functions and flexibility of photocomposition. The folder was chosen for exhibition at the Art Institute of Chicago in the annual Society of Typographic Arts printing and design exhibit.

Automatic Tension Control

Automatic tension control, a device that maintains constant tension in a web leaving the unwinding roll, regulates it through other processing, and controls tension of web running to the winder, is discussed in a new bulletin, available from Mount Hope Machinery Co., 15 Fifth St., Taunton, Mass.

Dusenberry Bulletins 816 and 30-T

A new bulletin, 816, offered by John Dusenberry Co., Inc., 271 Grove Ave., Verona, N.J., explains the latest trim removal system, which carries trim away from slitting or trimming operations at speeds up to 1,500 feet per minute. Also available from the company is Bulletin

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For exhibit information write Joseph Sugarman, Director, Spectra of International Graphic Arts Expositions Inc: 330 W. 26th St., New York 1, N.Y.

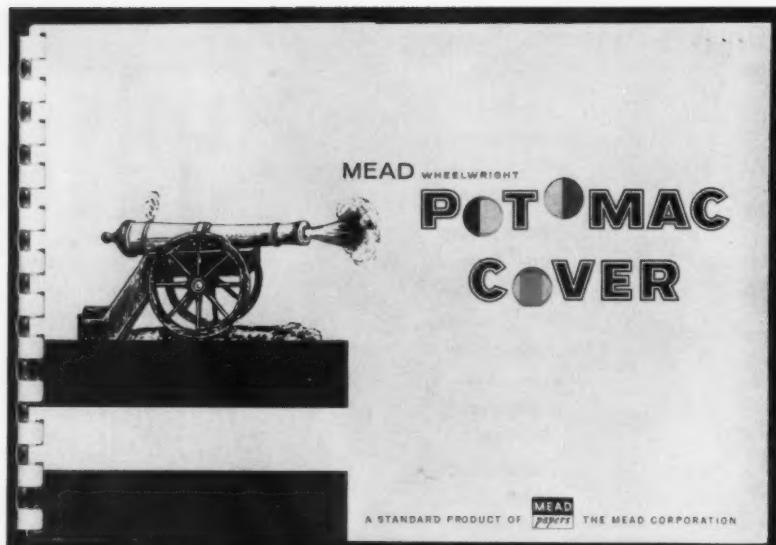
30-T, which explains web tension measurement featuring instantaneous web tension readings at critical points.

New Potomac Cover Sample Book

Mead Papers, Inc., Dayton, Ohio, is offering a new sample book of its Potomac Cover line. Changed in format, the book has a die-cut cover designed in patriotic motif. Samples of all 12 colors and white, as well as finishes and weights, are included. The new sample book is available through all authorized Wheelwright merchants, or direct from the company.

New Dexter Paper Sorter/Inspector

Illustrated literature describing the new Dexter automatic paper sorter/inspector is available from the Dexter Co., division of Miehle-Goss-Dexter, Inc., 2011 Hastings St., Chicago 8. Line drawings and photographs outline the important features of the new machine which inspects, sheets, sorts, and piles directly from the web in one continuous operation.



A new sample book of Mead's Potomac cover paper line is offered through Wheelwright merchants



Brightype® new conversion process

The Ludlow Typograph Company introduces the "Brightype" method of converting letterpress material into photographic images for use in offset lithography, rotogravure or other printing processes. Existing typesetting facilities are utilized all the way to photographing the job on film or paper. Printing forms may be any combination of type, line cuts, halftones, electros or stereos.

Brightype uses a special fixed-focus camera with movable frontal lighting, and auxiliary equipment for form preparation and photographic processing. Automatic exposure control and time-and-temperature-controlled developing assure uniform results.

Send for new Brightype folder

Read about the remarkable possibilities of this new conversion process. Write for your free copy today.

Ludlow Typograph Company 2032 Clybourn Ave., Chicago 14

Adapter for Point Light Source

A technical bulletin written in English, German, French, and Spanish describes the Unilight, an adapter for point-shaped light sources. The Unilight is made in Switzerland and is said to afford large copying surfaces and automatic and uniform exposure to light from short distances. Graphs, diagrams, and illustrations are included in the bulletin. Copies are available from Henry P. Korn Associated Inc., 5 Beekman St., New York 38.

Materials Handling Movies

Sixty-three films, sound and silent, black and white, and in color, are listed in a new "Industrial Material Handling Films" booklet offered by the Material Handling Institute, Inc., 1 Gateway Center, Pittsburgh 22. The booklet reviews the films, which are available from member firms of the institute. Included are films concerning fork lift trucks, conveyor systems, packaging equipment, and others.

Catalogue of Flash Bulletins

The Davis Co., 2260 Nelson Drive, Schenectady, N.Y., is offering its new "Catalogue of Flash Bulletins." The booklet shows 128 separate, illustrated headlined sheets, which can be used in sales promotion mailings.

Automatic Web Guiding Units

The Fife Manufacturing Co., P.O. Box 9815, Oklahoma City 18, Okla., has published a catalog of its pneumohydraulic power units. They include single automatic, single manual-automatic, and multiple automatic, as well as standard Fife Kamberollers and Shiftaroll stands. The catalog introduces new model designations for the various components and presents the new Fife Centering System.

Printing Plant Must Be Built Carefully to Cut Costs

(Concluded from page 67)

wood sash is installed inside of the steel sash, as with storm windows, the results are better and the insulating value is higher. Double sashing with aluminum frames should also be considered. In the departments that are force ventilated or air conditioned, the windows need not be designed for opening.

Some progress is being made toward getting rid of the heat waves that enter buildings through windows. On all sides of the building except the north, some consideration should be given to this problem. The heat that comes through the windows in the summer puts a heavy load on the air conditioner. Awnings are a nuisance and venetian blinds reflect the heat after it has entered the building. Venetian blinds placed between two aluminum sashes, however, do a fairly good job.

Buildings without any windows have been tried, using artificial light entirely. This would be an excellent idea in a plant printing color except for one thing. The workers do not like it. It has some sort of psychological effect that causes discomfort. Even if they have no desire to look out the window, they want to know that they can.

No one likes to work in a gloomy atmosphere. There is real cost saving value in having walls, roof, partitions, and steel work all painted a good gloss white. It provides greater cleanliness and improves employee morale. It also gives better light distribution. Much work has been done on the psychological effect of pleasant combinations of mild colors. In a gloomy shop the quality of work suffers, mistakes occur, and efficiency drops off. Let your workers take pride in a clean bright shop, and their work will reflect their feelings.

This applies to every department. Good layout, sufficient work space, well kept equipment, painted walls and ceilings with no dark areas can make work pleasant. No form of manufacture deserves more care, skill, and cleanliness than printing. Its quality is judged by eye, and the effect of pleasant surroundings will pay dividends.

If the steelwork has been given a protective coat of an asphalt paint, it will be necessary to repaint it with a sealing coat to keep the asphalt paint from bleeding through the white paint.

It is impossible to cover here all the points that one must consider when planning a new building. You need the advice of a top flight architect, an electrical en-

gineer, a heating engineer, and an air-conditioning engineer. If you have a friend in the printing business who has gone through the experience of building, talk to him. You need all the help you can get.

In a forthcoming issue there will be some more tips on constructing a building. Many of these suggestions will apply to almost anyone in the business whether he intends to build or not.

July 1 Is Deadline for Entries In DMAA Mail Leaders Contest

July 1 is the deadline for entries in the 1959 Direct Mail Leaders Contest sponsored by Direct Mail Advertising Association. The contest is open to association members and others active in this field. Campaigns consisting of at least four mailings between last July 16 and the deadline are eligible. Awards will total 59 and the best-of-all campaign will win the Gold Mail Box Trophy.

Co-chairing the group of judges are Harry E. Foster, president, Foster Advertising Ltd., Toronto, Canada, and A. N. Seares, president, National Sales Executives, Inc., New York City. For further information write to DMAA at 3 East 57th St., New York 22.

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CHESHIRE labeling machines do your labeling job and do it 100% right at speeds up to 18,000 an hour. Not only do they save you money, but Cheshire automatic labelers make your magazines, catalogs, booklets, etc. look better because each label is affixed in a uniform manner... creates a favorable impression for your company.

Models available from \$3,000.

Write today for details on the Model SL.

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fast . . . accurate
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Compact, portable unit counts and marks sheets from presses, sheeters, die-cutters, etc. — fast as machines can deliver.

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indexes . . .
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with MYLAR®
reinforcing"

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Wilsolite Matrix Materials . . . to produce Thermosetting molds. Natural rubber, synthetic rubber. Engraving rubber and cured plate backings.

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End your static problems safely, surely, inexpensively, with the SIMCO "Midget" static eliminator. It's guaranteed to do the job completely in any machine! Write for facts today.



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Advertiser, agency, art studio, anyone using type, find ProType fast, economical and versatile. Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N. Y.

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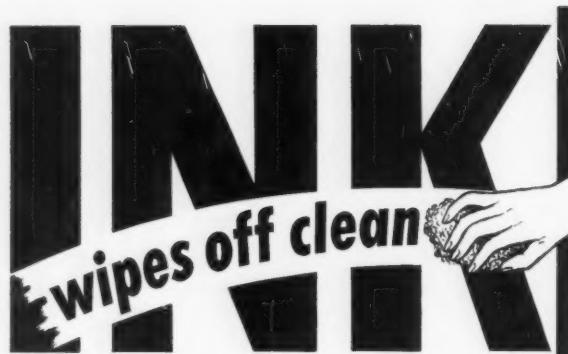
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Complete series folders are available upon request from your dealer or write direct

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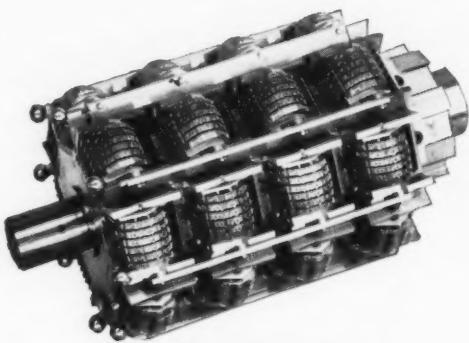
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SEE ROBERTS...TOPS

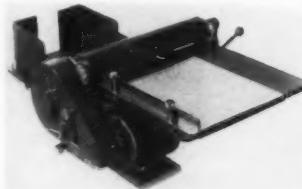
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Run 4,000 to 5,000 sheets per hour on this speedy, sturdy perforator. Can make 15 perforations at one time. Engineered for complete safety and quick, easy adjustments. Unique paper control system and other exclusive features make this machine the best buy on the market: Perforates, creases, slits with equal ease! Table models: 18" and 24". Floor models: 24", 30", 36", and 42".

\$385
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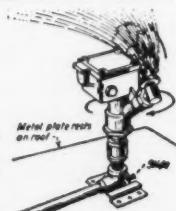
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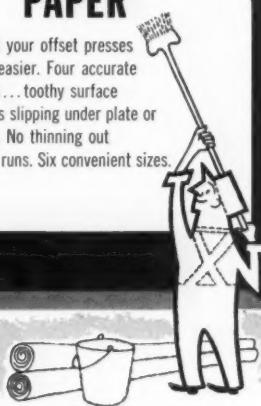
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A moderately priced tyman with a hard, even surface and exceptional strength. Stocked in roll widths for every press, or square-cut sheets.

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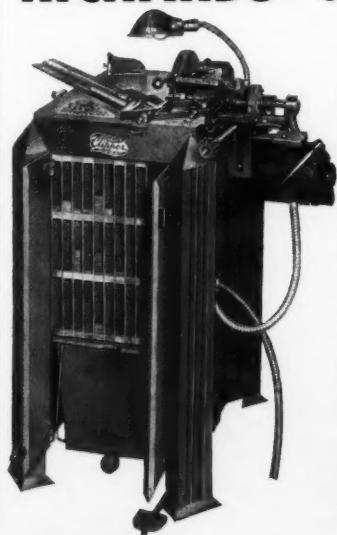


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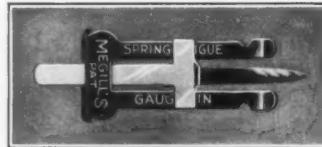
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57" heavy duty Oswego, mfd.
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Rice 10 x 15 automatic, like new.

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Miehles, No. 4 automatic,
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Cutters, folders, C & P
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4 Miller Model SY 28 x 41 units
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TYPE & PRESS of Illinois Inc.
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6 books listed.

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5 books, some of which are essential to accurate printing.

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2 books.

and many others.

Book Department

The Inland and American PRINTER and LITHOGRAPHER

79 W. Monroe St.

Chicago 3, Illinois

The Inland and American PRINTER and LITHOGRAPHER
For June, 1959

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Manufacturing Company
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ FISH TECHNOLOGISTS in Pakistan are now making printer's ink by mixing fish oil with linseed oil. Now your printed matter can smell like Fission for You or My Sardine.

★ THE THINKING MAN'S PRINTER (A Play in One Act). That's the name of what follows as we found it in the little customer's publication issued by W. T. Peck Co. in Philadelphia. The script reads like this:

The scene: A murky basement lighted by a ten-watt, unshaded light bulb reveals a distinguished looking but dirty, middle-aged man who is examining what appears to be a \$1,000 bill which he has just removed from a printing press.

The action:

Interviewer: "I say, sir! Are you a printer?"

Man: (looking up with a bland smile) "Of course not! I'm head of the Philosophy Department at the University. I just like to, well, fool around, I guess you'd say, with this offset printing machine. Made it myself. What a beautiful job it does! (holding up a \$1,000 bill) It will print anything a camera can photograph!"

Interviewer: "Well, Professor, isn't that counterfeiting?"

Man: "Certainly it is! Any thinking man knows that by definition what is perfectly reproduced is, in fact, a counterfeit. Look at your Funk, sir!"

Interviewer: "Then do you recommend, Professor, that every man take up a hobby like yours?"

Man: "I certainly do not! (Still smiling blandly) Let every man think for himself. There are lots of other nice hobbies. I happen to like this one. As they say in the Philosophy Department, 'Cogito, ergo sum!'" (He pats his offset printing machine affectionately as the curtain falls.)

[That may be the way they write copy on Madison Avenue but, as for us, we'll stick to anecdotes and jokes!]

★ A TALKING MAGAZINE has been invented by the Japanese. It hit the newsstands in Tokyo in April without any advance publicity.

The event, the magazine's publishers believe, may foreshadow a time when readers of daily papers will be able to get their news with the actual sound of the events as they happened. These would be heard by placing the magnetically-treated pages in machines made for the purpose and playing them much like phonograph records.

Printers and publishers will wonder how it's done. The explanation is too long to appear in this column, so we'll have to ask you to wait until our July issue!

★ THE BLIND WILL BE ABLE TO HEAR printed words through a machine being developed by Battelle Memorial

Institute in Columbus, O. It's called an "aural reading machine." Research is being supported by the Veterans Administration.

A "reading probe" is moved manually along a line of print. Small lamps illuminate the letters which are then focused one at a time by a lens upon an array of photocells, each of which scans a portion of the vertical space a letter may cover.

When a photocell sees black, it actuates the oscillator to which it is connected. The transistorized oscillators are housed in the case of the reader along with the mixer and amplifier. The frequencies created by the oscillators as each letter is scanned are combined in the mixer, amplified, and heard by the user as organ-like chords. Each letter can be distinguished by its characteristic tone pattern. (Wonder what beatnik jargon sounds like.)

Only five prototype models of the reader have been made so far. According to Battelle scientists, users should attain reading speeds of 15 to 30 words a minute once they are trained to interpret the tone patterns.

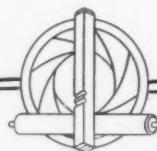
Some years ago a student at a state university where we once taught wanted to leave some equipment for the student publications. He asked us what he could buy that would benefit the student publications most. We told him jokingly we thought a machine that would scan typewritten copy and operate a typesetting machine automatically to convert the copy into slugs would be the answer to a printer's prayer. He went out to look for one but soon reported he couldn't find it. We're still waiting for it to be invented!!

★ THERE IS A LITTLE DITTY that someone wrote many years ago that every printing salesman and advertising man should hang over his desk. It reads like this: "To sell John Smith what John Smith buys . . . you must see John Smith through John Smith's eyes."

★ HOW TO USE WHITE SPACE in advertising is, believe it or not, the subject of a lecture Sally Rand is giving these days.

★ AN AUTOMATIC TYPESETTING MACHINE which can set 20,000 Chinese characters an hour—10 times the speed of hand-set type—has been announced by Peking Radio in Red China. The machine can also set Japanese type.

According to the report, the machine can remove type from the composing stick and set type of various sizes. It can make alterations in setting and lift the lines. If true, the machine may revolutionize printing in China where most Chinese is set by hand.



"Nothing but **Cromwell** tympan for 40 years, son"

That's right! Veteran pressman Jack Taylor at Max Stern's Sons in Chicago has been using Cromwell tympan for his whole printing life. He will use no other. The reason as he gives it to every apprentice:

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Take a tip from this veteran. Insist on Cromwell when you order tympan.



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- You can buy any quantity from one ream up, in any size.
- Ask us for working samples. Test Cromwell tympan at our expense.
- Economy tip: Use untreated tympan below the top sheet for maximum uniformity and efficiency in makeready.
- And don't forget Cromwell offset packing paper, for the solution to your offset packing problems, too!



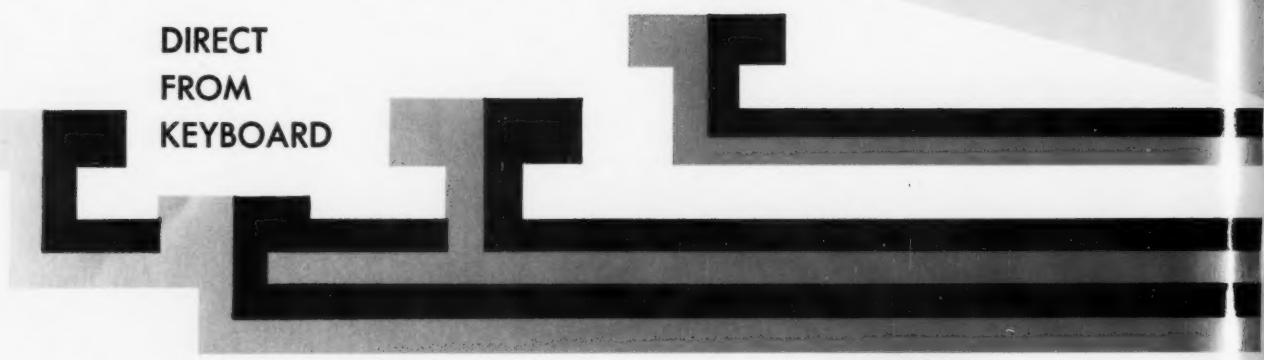
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